Kine WEEKLY

K.R.S. AND FILM DAMAGE

See page 3.

More Dam Good News!

BOX-OFFICE HEIGHTS THREATENED AS FLOOD OF PRAISE REACHES DEVASTATING PROPORTIONS!

"Enriched by fine human studies, rich emotional values and penetrating insight into the lives of ordinary people . . . A feast of good acting; Mickey Rooney excellent . . . All through it is impressed with sincerity and integrity."

—Daily Film Renter

"In this original and refreshing screen play, William Saroyan holds up a mirror to life . . . Stirring uplift, moving emotionalism and deliciously human comedy finely blended . . . Absorbing, stimulating entertainment."

—Today's Cinema

"A triumph for producer-director Clarence Brown . . . It is a considerable candidate for this year's Academy Award . . . Mickey Rooney gives the best dramatic performance of his career . . . Outstanding booking; exceptional title and star values."

—Kinematograph Weekly

William Saroyan's THE HUMAN COMEDY · Clarence Brown production · MICKEY ROONEY · Frank Morgan · James Craig · Marsha Hunt · Fay Bainter · Van Johnson

THRILLS! CHILLS! LAUGHTER! MUSIC

BY PUBLIC DEMAND
RE-ISSUED
PLAZA
THEATRE
LONDON

BOB HOPE
PAULETTE GODDARD
IN
THE CAT AND THE CANARY
*NOW 'A' CERTIFICATE

BING CROSBY
FRED MacMURRAY
DONALD O'CONNOR • ELLEN DREW
IN
Sing you Sinners

Kinematograph WEEKLY

No. 1,884 Thursday, May 27, 1943. Vol. 315

The MASTER touch to EVERY programme
WALT DISNEY PRODUCTIONS

CAMPAIGN AGAINST FILM DAMAGE

K.R.S. May Sponsor Scheme With C.E.A.

AN approach is to be made to the C.E.A. by the K.R.S. to prevent film damage in kinemas by a nation-wide scheme of inspection and instruction. The need for prompt and decisive action is recognised if the scheme of film stock saving enforced by the Board of Trade is to be successful.

The Northern Ireland training and inspection scheme is to be supported and its extension to Great Britain urged.

All copies of films, including newsreels, are to receive protective hardening treatment, and the K.R.S. is to co-operate with the Board of Trade by being represented on its Technical Committee.

The stringency of the film stock situation and the need to exercise every care in preserving the life of prints led the Council of the Kinematograph Renters' Society to reach two very important decisions on Tuesday last.

These were to appoint a member of the K.R.S. upon the Board of Trade committee on film preservation and advocate the treating of films prior to their first run to avoid wear, and to associate themselves with the effort being made by the Northern Ireland C.E.A. to set up a repair depot and to train operators in the proper handling of films. A recommendation was also made that the Secretary, Mr. Hill, should discuss with Mr. Fuller, General Secretary of the C.E.A., the possibility of extending the scheme to Great Britain.

Technical Instruction

Mr. Hill reported to the Council a communication from the Northern Ireland C.E.A. outlining its proposals which included the setting up of classes at the Belfast College of Technology, and other instruction groups at Londonderry, Coleraine and Enniskillen with the aim of improving the technical skill of projectionists. The invitation was made that the K.R.S. should offer financial support to the scheme in view of the benefit which would accrue to renters by the better treatment of film prints.

(The scheme was generally described in the KINE. of March 18. It included the inspection of films and supervision of projection by a qualified technical expert who should also instruct operators.)

The scheme received the whole-hearted support of members, one member saying that the move was very important. For

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WAR FILMS AND THE PUBLIC APPETITE

Warner's Stand

HARRY WARNER is taking cognisance of exhibitor expressions in America about the suggestion that the public is tiring of war films (cables our New York correspondent). He says they are being misled by an appeaser element in the Industry and pledges the continuation of war film production by his company.

He said "Warner Bros. would like to be known as the company that made the most successful musical film of this great war for freedom."

His sentiments are echoed by Mary A. St. George Saunders, Assistant Librarian at the House of Commons, addressing the A.M.P.A.S. in Hollywood, who said "The best war films are yet to come and will aid peace also."

Entertainment Tax in Ulster

As was anticipated the Northern Ireland Budget brought into operation the British scales of entertainment tax increases, but they will not take effect until May 30.

How great has been the increase in business is shown by the fact that the yield from entertainment tax was £121,000 above the estimate, and for the coming year a further increase of £113,000 is expected by the Minister.

A meeting between the Board of Trade and the Films Council will take place on Friday.

M. of I. Film Releases

PROCEDURE WHEN SUBJECTS CLASH

THE allocation of Ministry of Information films to renters under a rota system which had been agreed between representatives of the Ministry and K.R.S. representatives brought up two important questions at Tuesday's meeting.

These were that there should be two rotas instead of one—for short and for long films—and that where a M. of I. film conflicted in subject with a commercially produced film having the same theme, the latter should have preference in the matter of release

Two films of just over 3,000 ft. are the first to be dealt with under the rota plan. "Before the Raid," which the luck of the draw had given to Warners, and "The Silent Village," secured by Ealing Distribution.

It was the Ministry's wish that the latter film should be available for early release as its subject was the sack of Lidice, and the anniversary of the Czech solemn holiday is due shortly.

United Artists, however, has a film of the same subject of 15,000 ft. length ("Hangmen Also Die") and is anxious that the edge of its appeal shall not be turned, even slightly, by the shorter M. of I. subject.

David E. Griffiths and E. T. Carr are to meet to smooth away difficulties.

It was also stated that M-G-M has a film with a similar subject, and that this might complicate matters.

FILM THEFTS

Losses and Recoveries

More particulars of the prevalence of film thefts and prosecutions undertaken in specific cases were given to K.R.S. members on Tuesday by Frank Hill, secretary.

He reported that 139 films had been reported as missing during 12 months, and that as a result of recent activities by his department 15 had been recovered.

Prosecutions undertaken had led to defendants being at the moment on remand.

The Northern Branch of the C.E.A. has intimated to the Tynemouth Watch Committee that local exhibitors cannot see their way to accept licences for Sunday opening on the conditions laid down by the council.

Consolidating G.-B. Financial Structure

SHAREHOLDERS APPROVE P.C.T. OFFER

ALTHOUGH ordinary shareholders agreed to proposals whereby two million 7½ per cent. cumulative participating preferred ordinary shares of P.C.T. be converted into 10 per cent. cumulative preference shares, the preferred shareholders were less acquiescent and there was an insufficient majority in favour of the scheme until J. Arthur Rank produced the proxy figures which showed an overwhelming majority.

In return for an extra fixed dividend of 2½ per cent., amounting to £50,000 a year, preferred shareholders who have hitherto received only 3¾ per cent. all told on account of their participating rights, now lose them altogether.

J. Arthur Rank, who presided, stated that the directors had received an overwhelming majority of proxies in favour of the scheme from all classes of shareholders.

Mr. Lloyd, a preferred shareholder, thought that the whole of the control would now be in the hands of ordinary shareholders, except in special circumstances, but Mr. Rank replied that the posi-

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Prime Minister in Washington

Pictures on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G Rayment
Associate Editor: A. L. Carter
Advertising Manager: A. H.Langford
Manchester Office: 2 and 4, Oxford Road

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CRAFTSMANSHIP

PROFESSIONAL pride is not one of the besetting sins of the average kinema man. As a rule he is rather inclined to the other extreme and will treat his calling as a purely material form of earning a livelihood, giving little attention to its claim on his higher loyalties. The natural result has been a tendency to treat very casually any other features of it than its financial ones.

One body, the old Projectionists' Guild, did its best to instil a pride of craft, and for this deserved well of all intelligent members of the Trade. Now this group has become the K.P.E.A., and under its new affiliation has done well to keep before its members an ideal of workmanship that not only makes for their own dignity, but sets a standard that other branches of the Industry might well emulate.

The desire was expressed that proficient members should prove their capacity by taking an examination, and qualify thus for a licence which would be recognised by the Government. This, although an ambitious wish in the present stage of the business is no Utopian idea; it would, in fact, be of greater value as a practical contribution to many departments of the Trade than even to those registered. At a time like the present, when all sorts of half-trained men—and women—are struggling hard to keep the projection-rooms properly staffed, and at the same time the shortage of film stock makes expert handling essential, we should exert every effort to emphasise the essential need for technical efficiency.

While so many of our troubles arise from careless or inexpert treatment of films, our first duty is to see that what can be done must be done to treat with the utmost care the delicate mechanism and film which are the real centre of the whole entertainment. The suggestion before the K.P.E.A. is a promising seed; may it be helped to grow.

Long Shots

LAST Monday, which we in England call Empire Day and Canada knows as Queen Victoria Day, saw Sam Eckman on a visit to a North of England airfield, there to present a bronze lion to the Canadian 427th Squadron, and a miniature replica to every member of the squadron, which will give the freedom of M-G-M theatres to every recipient.

THE visit came about in this way. The 427th decided to call itself the Lion Squadron, and having done so, decided it would like to be adopted by "the friendly company." Permission was given from Ottawa and the presentation naturally followed.

A STILL further association with M-G-M is the decision to name the 'planes of the squadron after an M-G-M star, so when they go off on an operational flight it will be entitled to rank as an all-star production—Lana Turner, Hedy Lamarr leading off with Spencer Tracy, Greer Garson, Judy Garland, Clark Gable and Mickey Rooney to create a new high among M-G-M records.

MR. ECKMAN made the presentation to Wing Comdr. D. Burnside, D.F.C. and Bar, who is in command of the Lion Squadron. His speech was greeted with the utmost enthusiasm by the several hundred airmen who were drawn up on the field, as was that of Wing Comdr. Burnside, who said the adoption of the Lion Squadron by M-G-M had given a new interest to all the men on the station and was therefore good for their spirit and morale.

THE ceremony of "naming the kites" was a great success. The captain of each bomber drew a name out of a hat held by Wing Comdr. H. M. Carscalles to decide which bomber should be named after which star, the selected name to be stencilled on the fuselage. The biggest vote of all was for Lana Turner; but she only beat Hedy Lamarr by two; and Greer Garson was a close third. Spencer Tracy easily led the male stars.

WHEN the favourite Lana was drawn out of the hat by Sgt.-Pilot E. H. Johnson, a Stafford boy who is himself a prime favourite with this squadron (which, by the way, contains many Englishmen, including Wing Cmdr. Burnside himself, South Americans, Frenchmen and at least one Belgian), a huge cheer went up. Sgt. Johnson immediately climbed a ladder and started to paint Lana Turner on the side of his huge bomber. Subsequently, Sam Eckman and Mervyn McPherson were entertained by the officers' mess and the sergeants' mess.

MAJOR BAKER presided over his first K.R.S. Council meeting on Tuesday. His brisk handling of business and the readiness of members to assist the new president got through a pretty full agenda in an hour and twenty minutes. The Press then left and the whole Council went into committee to discuss a matter which must for the present remain veiled.

READERS of the KINE. will have been prepared by the statement in last week's issue for the following official announcement received:—The directors of Pathe Pictures, Ltd., announce that following upon the resignation of W. J. Gell as managing director of the company, William Moffat is being appointed to succeed him.

IT was fully expected that this announcement would have been released in time for publication in last week's issue, but following a board meeting on the Tuesday it was stated that there was no information to give.

MEANWHILE, those who know him best will be sure that "Bill" Gell is not anticipating a long period of inactivity. I was talking to him a day or so ago, but I am not empowered to tell you more than this: that he has made application for an exit permit so that he can have another trip over to the States. As he says, he has been across a good many times for other people, but this time he wants to go in his own interests. I don't think it will be long before we have some news.

HAROLD PLAISTER, recently appointed to co-ordinate publicity for G.F.D. films from "the studio floor to the theatre screen," as he put it, made it clear in an interview which I had with him that he was supplanting no one. His title is that of Public Relations Officer.

A BRITON—born, however, in America—he has handled a number of publicity schemes in the past, many of these being in the fashion world. He was responsible for arranging television transmission of fashion notes and has a keen interest in television on its technical no less than its entertainment and instructional side. Selfridges and Ely Culbertson have also been his clients.

HE is a great enthusiast for colour, and having just left a private screening of 'The Life and Death of Colonel Blimp," was full of praise for the Technicolor shots of the English countryside in the picture. This film, when shown abroad, should, he maintains, excite a desire among those who see it to visit Great Britain's beauty spots.

CAN anybody help the British Film Institute? Oliver Bell, the director wants to know the whereabouts of a film of the Scottish Industries, shot in 1912, and described as "the first documentary ever made." He has heard it was purchased by an unknown buyer at a charity sale in Film House last February. I don't like to advertise my ignorance, but I knew nothing of that either.

WELL, if any reader ca[n] me, or the B.F.I., an[y] about this particular film t[o] formation will be appreciat[ed] I understand that Scotla[nd] keenly interested, and it is to make it one of the first ite[ms] the Scottish National Archives.

A CABLE to Ralph Smith represents British Dom[inion] Films, Ltd., of Australia, in[forms] him that "The First of the [Last] has been [tak]n solidly to hearts of Aust[ra]lians. In it[s] week at the Athenæum Th[eatre] Melbourne, it has smashed [all] cords to smith[e]reens. Ralph that from experience he is c[on]vinced that this will be followed by office triumphs all over Au[stralia] and New Zealand.

NO film critic has ever been in warmer regard by h[is] leagues and the Industry [at] A. T. Borthwick, of the *Chronicle*, who died last Sa[turday] aged 65. The impertu[rbable] honesty of his judgments a[nd] soundness of his outlook on matters were always evident the time he succeeded the late Baughan in 1927. Wardour no less than Fleet Street will a lovable and unassuming p[er]sonality.

ONLY a few weeks Mr. Borthwick was e[lected] President for 1943 of Critics' Circle, of the film tion of which he was also man. By his death the vice-dent, P. L. Mannock, of the *Herald*, automatically suc[ceeds] him as the Circle's Presi[dent].

"TOMMY" THOMPSON, known as a pioneer of th[e] dustry, proprietor of a circ[uit] the North Yorks and South ham area, and one of the e[ld]est members of the C.E.A., is c[el]ebrate his eightieth birthd[ay] June 18. Still a fairly re[gular] attender at Northern Branch ings, although they are he[re] miles away from his home, he excellent health. His sur[viving] son, Captain "Billy" Thom[pson] is serving in the Middle East.

ANOTHER Tommy—the humorous "Tommy" F[ields] —in a reference to Fred Mo[rris] and Teddy Hinge at the Nor[th] Branch C.E.A. meeting plained that the trustees, of w[hich] he is one, have had a hard since Teddy became treas[urer]. "He breathes figures all ove[r] place, and asks the most awk[ward] questions," he said of Mr. H[inge]. For example there was a poor selling matches by the ker[b] other day. He said to Ted: a box, guv'nor. I've only three to-day." "Ah, but tell said Teddy. "How does that pare with sales for the same last year?"

I WAS sorry to hear the day that Freddy Th[omas] known on the equipment si[de] the Industry for very many is incapacitated through bur[ns] the result of [an] accident a home. He has had a nasty phlebitis having supervened he is making [his] midway and h[e] shortly to be ba[ck] again intere[st] people in West[ern] screens.

THE STROLL

ECHNICOLOR'S RITISH ESULTS

£49,940 Profit

HE accounts of Technicolor, Limited, the British liate of Technicolor Inc. of erica, recently circulated to kholders of the parent com-, indicate a net profit for year ended November 30, of £49,940, which is after serve for taxes on income £666, and compares with a profit of £45 for the year November 30, 1941, after provision for taxes on income of £669.

fits and losses for the fiscal November 30, 1939, to Novem 30, 1942, inclusive, are as ws:—

Footage sold	Profit or Loss
15,070,210	£18,332
13,895,047	8,463 (Loss)
14,801,374	45
23,830,650	49,940

chnicolor, Ltd., continues to erate very closely with the sh Admiralty and Army ugh the invention, develop- and installation by its em- ss of devices useful for train- men for service in the Armed es. Also a substantial part o prints manufactured during for requirements of the British rnment.

ring the year 1942, 68.8 per of the prints sold by Techni- Ltd., were made from facili- sent to London of pictures in Hollywood by Technicolor ion Picture Corporation.

e production of feature pic- s in Technicolor in England h had been suspended since outbreak of war in 1939 was re- ed during 1942 by the comple- of "The Great Mr. Handel." e close of 1942, Technicolor, was actively engaged in graphing two more feature ctions "The Life and Death Colonel Blimp" and "Western aches."

TH-FOX EXECUTIVE

cial "Kine." cable from "Motion Picture Daily"

OFFICERS OF 20th-FOX, ded by Spyros Skouras, Pre- ent, Wendel Willkie, Chair- n of the Board, and all ectors, including William oetz, have been re-elected. oetz was also re-elected Vice- resident (indicating that his ithdrawal from the company is no means settled). Maurice ilverstone was elected a Vice- resident.

MOUS PLAYERS (CANA- IAN) are resisting the draft of key employees into industries if they are of doubtful war tanding, on the grounds of heir greater usefulness in their present positions.

From Our Letter Bag.

C.M.A. PROTEST

At "Stroller's" Chaff

I HAVE always enjoyed reading your contributor "Stroller" columns, but when he endeavours to be funny and encroaches on "Screencomber's" preserves, he fails lamentably.

When I read his remarks anent my colleague W. L. Pember's Booklet, "The C.E.A. States its Case," I, too, stretched out my arms and grabbed hold of my copy of Nuttall's Standard Dictionary, fearing that the money spent on my education had been sadly wasted.

To my relief the editors of Nuttall's may not be as purist or pedantic as the compilers of the "New English Dictionary," but Nuttall's is good enough for me. Their definition is as follows:—

Primogenial. — First-born; original; primary, constituent; primigenial.

Mark you, it does not state that the term *primogenial* is an erroneous form of *primigenial*, but that it means the self-same thing. What better use of the word could be made than in connection with the formation of the Association of which I have the great privilege of being its acting National President?

While acknowledging "The Stroller's" attribute to the modesty of Tom O'Brien, W. L. Pember and myself, I may be forgiven, perhaps, if I emerge for a moment to say that I am far more honoured by being in the company of men like these than in that of many of those on higher strata of the Industry's activities.

One has only to remember names of some of the latter, names to conjure with yesterday, and forgotten to-day. Of this I am certain—the names of the founders of the Employees' Movements will be remembered for all time.

A. HIGHAM COWAN,
President, Cinema Managers' Association.

EMPLOYEES' DAY

C.T.B.F. Appreciation

The last returns having now come to hand in respect of the subscriptions to "Employees' Day," held on February 19, I would like, through the courtesy of your columns, to take this opportunity of conveying the very sincere gratitude of the Board of Management and myself, to all those members of the Industry who supported this great effort.

29,212 employees subscribed a total of £3,097 15s., an average of slightly over 2s. per subscriber.

Considering the difficult times, the reduction in staffs, and the constant changes in personnel, this is a remarkable result and, I feel sure, a happy augury for the firm establishment of this Appeal as an annual event.

REGINALD C. BROMHEAD,
Chairman of the Board of Management.

TECHNICAL EDUCATION FOR PROJECTIONISTS

Leeds Members Actively Interested

LEEDS Branch devoted the greater part of its last meeting to consideration of technical training schemes in conjunction with the County Advisory Committee. Opinion was strongly in support, and members discussed the practical side of the project, including the provision of apparatus and funds. Newsreel arrangements, of course, also came in the agenda. C. H. Whincup presided.

Mr. WHINCUP spoke on the report of the County Advisory Committee "Electrical Engineering and Projectionists" and said Mr. Rush and himself, had attended a meeting at which Mr. Metcalf was also present on behalf of the Northern branch. The Committee, he said, was considering what advice they should tender in respect of education of trainees, anticipating that the Government will introduce compulsory part-time training for all youths, and presumably girls, from the school-leaving age up to the age of 18.

He felt that the exhibitors as a whole would welcome the scheme, quite apart from its compulsory nature, but he said they had indicated that they thought the standard set for the projectionists during the period before the war was far too high.

Practical Work?

Also it perhaps dealt too much on the theoretical side, without introducing certain practical training, and this, in his experience, was badly needed by many youths entering the projection room.

Mr. Rush had prepared a schedule of various points which he put before the meeting, which at any rate was helpful in acquainting members of the details that they were referring to, though the matter would have to be brought up again. It was outside the scope of the item under consideration, and would be submitted to that committee at a later date, concluded Mr. Whincup.

In the discussion which followed, H. HOPKINS asked what facilities there were for actual practical demonstration. He thought the theory was too high for the trainees. If it could be made in some way more practical than highly technical he thought there was sufficient money

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FILM LABOUR IN EIRE

K.R.S. members learned on Tuesday that the Society is unable to negotiate with the Eire trade union with whom they had an agreement unless a deposit of £1,000 is made for a negotiating licence.

The point arose from the fact that the contract existing until last June between the Society and the Irish Transport and General Workers' Union could not be extended or amended except by parties which were registered associations which had made the required deposit.

It is possible, however, for a solicitor to represent individuals, and it was left to firms which are members of the K.R.S. to instruct a solicitor to act for them and negotiate contracts with each firm instead of with the K.R.S. as heretofore.

SUB-STANDARD SILENT FILMS

Sale Restriction Removed

Sub-standard film (not being sound films and reduction prints) can now be supplied and purchased without the need for obtaining individual licences for each transaction under the Cinematograph Film (Control) Order.

A statement was issued by the Board of Trade on Wednesday covering this point.

The Board of Trade have granted an Open General Licence authorising any person to supply or to acquire:—

(1) Unexposed kinematograph film or contact prints having a width not exceeding 16 mm. and being perforated along both edges.

(2) Exposed or unexposed kinematograph film having a width of 9.5 mm.

(3) Prints of any description, made before April 8, 1943, having a width not exceeding 16 mm.

Until further notice, therefore, photographic manufacturers, laboratories and dealers will be at liberty to supply the above without obtaining individual licences for each transaction under the above-mentioned Order.

The Open General Licence, however, will *not* affect the operation of the Limitation of Supplies (Miscellaneous) (No. 19) Order, 1943. 16-mm. sound film and 16-mm. reduction prints (including reduction negatives) are excluded from the scope of the licence because the processing capacity of the laboratories which handle this class of work is at present insufficient having regard to the pressing requirements of Government Departments.

FILM UNIT FOR R.A.F.

The likelihood of the Royal Air Force taking over its own film booking and screening instead of relying upon contractors was mentioned as a probable development at Tuesday's meeting of the K.R.S.

Hitherto, a number of R.A.F. kinemas have been supplied with films by contractors who have supplied equipment and booked pictures to the camp theatres. Some of these contracts are falling out, and the R.A.F. is seeking to establish its own film unit. This, however, cannot be done immediately, and in the meantime, as a temporary measure, David E. Griffiths, who is a liaison with the R.A.F., will assist in those cases where the arrangements with contractors are on the point of lapsing. Renters were, however, keen to emphasise the purely temporary nature of the arrangement, and expressed the hope that the new booking staff to be set up would not be delayed.

Scene from Columbia's thrilling newspaper story THE POWER OF THE PRESS. Cast includes Guy Kibbee, Gloria Dickson, Lee Tracy and Otto Kruger

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAY 27 AND WED., JUNE 2

Thursday

High Explosive
(Paramount)

Own Private Theatre. **10.30 a.m.**

Cast: Chester Morris, Jean Parker, Barry Sullivan, Rand Brooks, Barbara Lynn, Ralph Sanford, Dick Purcell, Vince Barnett, Addison Richards. **Director:** Frank McDonald

An up-to-the-minute melodrama about the daring men who transport nitroglycerine and the importance of this hazardous job where the war effort is concerned. Adventure, thrills, romance and comedy all play their parts in this high-speed story, which provides breath-taking entertainment from start to finish. Chester Morris has one of his best parts as a reckless, happy-go-lucky driver who is employed by the nitro trucking plant. Jean Parker is the heroine, and the picture is notable, amongst other things, for the feature film debut of Barry Sullivan, handsome leading man from the Broadway stage, who is co-starred with Chester Morris and Jean Parker in "High Explosive." Sullivan is being spotted as one of the outstanding male discoveries of the year.

City Without Men
(Columbia)

Studio One. **10.45 a.m.**

Cast: Linda Darnell, Edgar Buchanan, Michael Duane, Sara Allgood, Glenda Farrell, Leslie Brooks, Doris Dudley, Margaret Hamilton, Constance Worth, Rosemary DeCamp, Sheldon Leonard, Joseph Crehan, Oscar O'Shea, Clyde Fillmore. **Director:** Sidney Salkow.

Set in a prison town, "City Without Men" concerns itself primarily with the women—sweethearts, wives and mothers—who come to wait at the prison gates for innocent or guilty men, for murderers, embezzlers, thieves. They support themselves by working in a local laundry, buoyed up by the knowledge that on Sunday—visitors' day—they will be able to see their men for a few brief moments.

Linda Darnell is seen as a schoolteacher whose fiance is unjustly imprisoned, accused of smuggling aliens into America. She tries to win his freedom, with the aid of a shyster lawyer, while the young man tries to get her to forget him.

"City Without Men" reaches its highest peak, and remains there until its smashing climax, with Pearl Harbour, and the convicts petitioning for permission to form suicide squads in the Armed Forces. Their offer is refused and the disappointed men riot.

Friday

Power of the Press
(Columbia)

Studio One. **10.45 a.m.**

Cast: Guy Kibbee, Gloria Dickson, Lee Tracy, Otto Kruger, Victor Jory, Larry Parks, Rex Williams, Frank Sully, Don Beddoe, Douglas Leavitt, Minor Watson. **Director:** Lew Landers.

There is a powerful kind of drama, a different kind of adventure in Columbia's new, unusual story, "Power of the Press," said to be one of the first films to show the magnificent workings of a free Press in time of emergency.

As the picture opens Guy Kibbee, a small town editor, is called to New York to take over the management of a vicious paper which is controlled by a power-seeking traitor. Determined to clean up the paper, Kibbee meets with opposition from almost all the staff, and especially Lee Tracy, the managing editor. The only person willing to work with him is pretty, blonde Gloria Dickson.

The two of them try desperately to show the staff how the paper should be tracking down a dangerous band of saboteurs. They are almost ready to give up when Tracy dramatically sees the light. With his help the trio succeeds in exposing Kruger, in the rôle of the ruthless minority owner of the paper, and then goes on to smash the saboteurs.

Tuesday

Reveille with Beverly
(Columbia)

Studio One. **10.45 a.m.**

Cast: Ann Miller, Bob Crosby and his Orchestra, Freddie Slack and his Orchestra with Ella Mae Morse, Duke Ellington and his Orchestra, Count Basie and his Orchestra, Frank Sinatra, the Mills Brothers, the Radio Rogues, William Wright, Dick Purcell, Larry Parks, Adele Mara. **Director:** Charles Barton.

Ann Miller is the "Beverly" of the title, a swing fan employed as a switchboard operator in a radio station. Insisting that swing programmes would attract plenty of attention, she "gets in the hair" of everyone at the station from the general manager down. Finally, by a subterfuge, she manages to handle an early morning programme of classical music and promptly switches over to hotter rhythms. Her programme is dedicated to the boys in the army camps in the district, who hear reveille at 5.30 a.m., and it immediately becomes a sensation.

Beverly's lively chatter and bright recordings cause two of the soldiers—William Wright and Dick Purcell—to wonder what she is like, and they undertake to find out, causing a great deal of friendly rivalry.

The swing is supplied by the orchestras of Bob Crosby, Freddie Slack, Duke Ellington and Count Basie. Frank Sinatra, the Mills Brothers, and the Radio Rogues also take their places in this cavalcade of swing.

Wednesday

The Desperadoes
(Columbia)

Studio One. **10.45 a.m.**

Cast: Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes, Edgar Buchanan, Raymond Walburn, Guinn Williams, Porter Hall, Joan Woodbury, Bernard Nedell, Irving Bacon, Glenn Strange. **Director:** Charles Vidor.

A sun-drenched frontier town, Red Valley, is the scene of Columbia's colourful and dramatic new Technicolor Western, "The Desperadoes."

Into Red Valley, and the greatest adventure of his life, rides Cheyenne Rogers, man-hunted killer. He discovers he knows Steve, the town's new sheriff; he finds the "Countess," who runs a gambling hall, is a former sweetheart, and he falls in love with a girl whose father has commissioned him to rob the bank.

Trying to go straight, Cheyenne is caught in a mesh of romance and intrigue which leads him to a legal lynching. Escaping, with the connivance of the sheriff, he returns to Red Valley long enough to learn the truth about the nefarious goings-on of some of the town's "better" citizens. Then, because the sheriff himself has been gaoled for his part in Cheyenne's escape, the gunfighter again returns—this time amid the tumultuous thunderings of a wild horse stampede, in order to clean up, once and for all, the lawlessness of particular frontier.

The Youngest Profess
(M-G-M)

Own Private Theatre. **11 a.m. and 2.30**

Cast: Virginia Weidler, Jean P Edward Arnold, Marta Linden, Ayars, Dick Simmons. **Dir** Edward Buzzell.

A highly hum ous tale of tee movie-mad autog ph hunters, in Virginia Weidle steps into her advantageous to date as Lyons, the natio most avid movi and champion c ector of film brities' signatur The young a has put aside her pigtails and h socks for her m important r date. With her i pert little Jean P to play Virginia's movie-struck ch Edward Arnold and Marta Linde be seen as Virginia's screen pa with the romant interest playe two of Metro-Goldwyn-Mayer's promising young hopefuls—Ann and Dick Simmons.

PARAMOUNT TO SCRE
"WE REFUSE TO DIE

Sensational Victory S
for Presentation

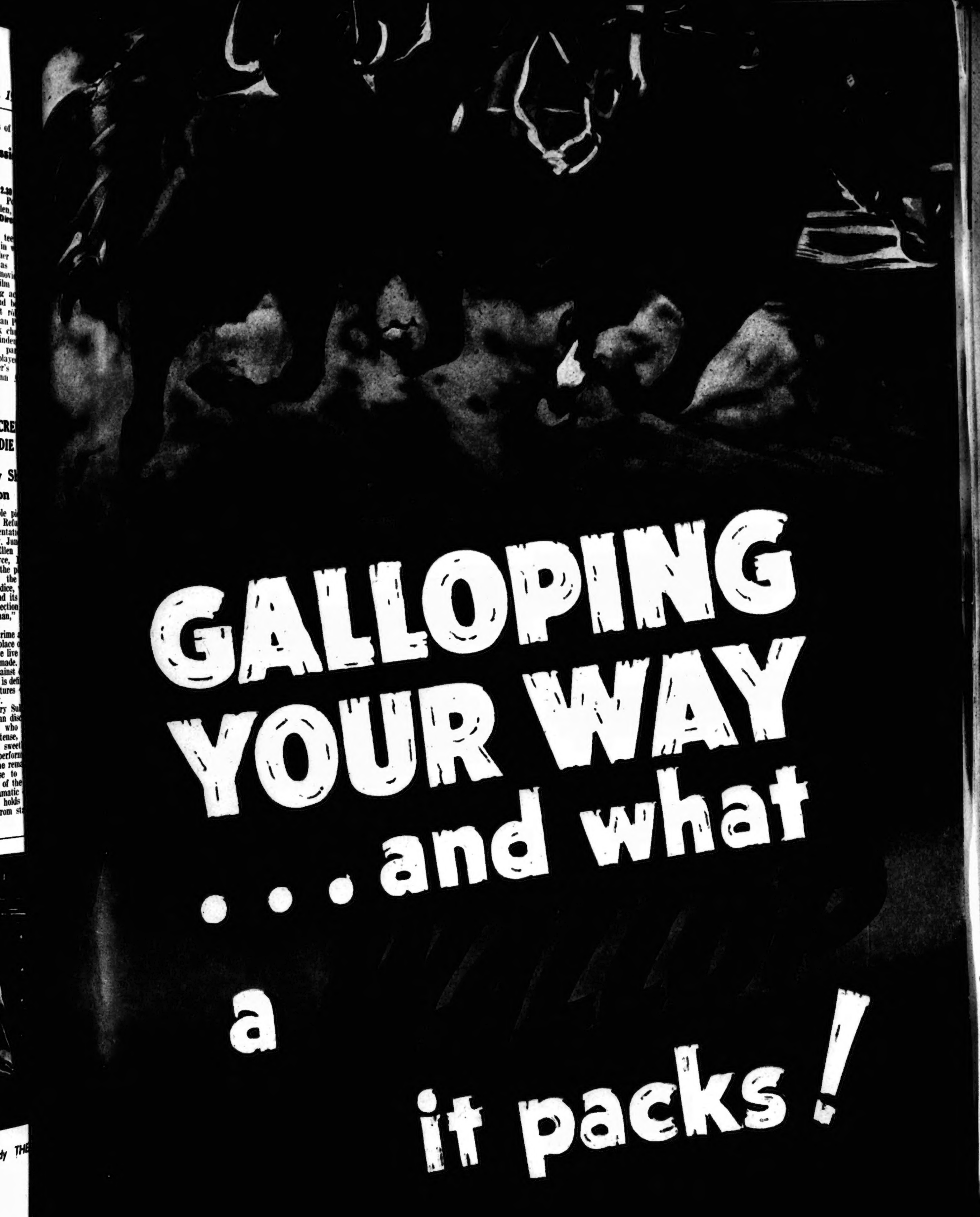
One of the most remarkable pi to be screened here, "We Refu Die," is announced for presentat the Plaza, London, on Friday, Jun

With a cast headed by Ellen Barry Sullivan, Lionel Royce, Victor and Henry Rowland, the p commemorates the fate of the Czechoslovakian village of Lidice, was razed to the ground and its population murdered in connection the slaying of "The Hangman," rich Heydrich.

Only the fact that such a crime murder of Lidice could take place face of the earth on which we live cause such a picture to be made. Refuse to Die" is a case against thing we abhor to-day, and it is defi one of those sensational pictures should be seen by everybody.

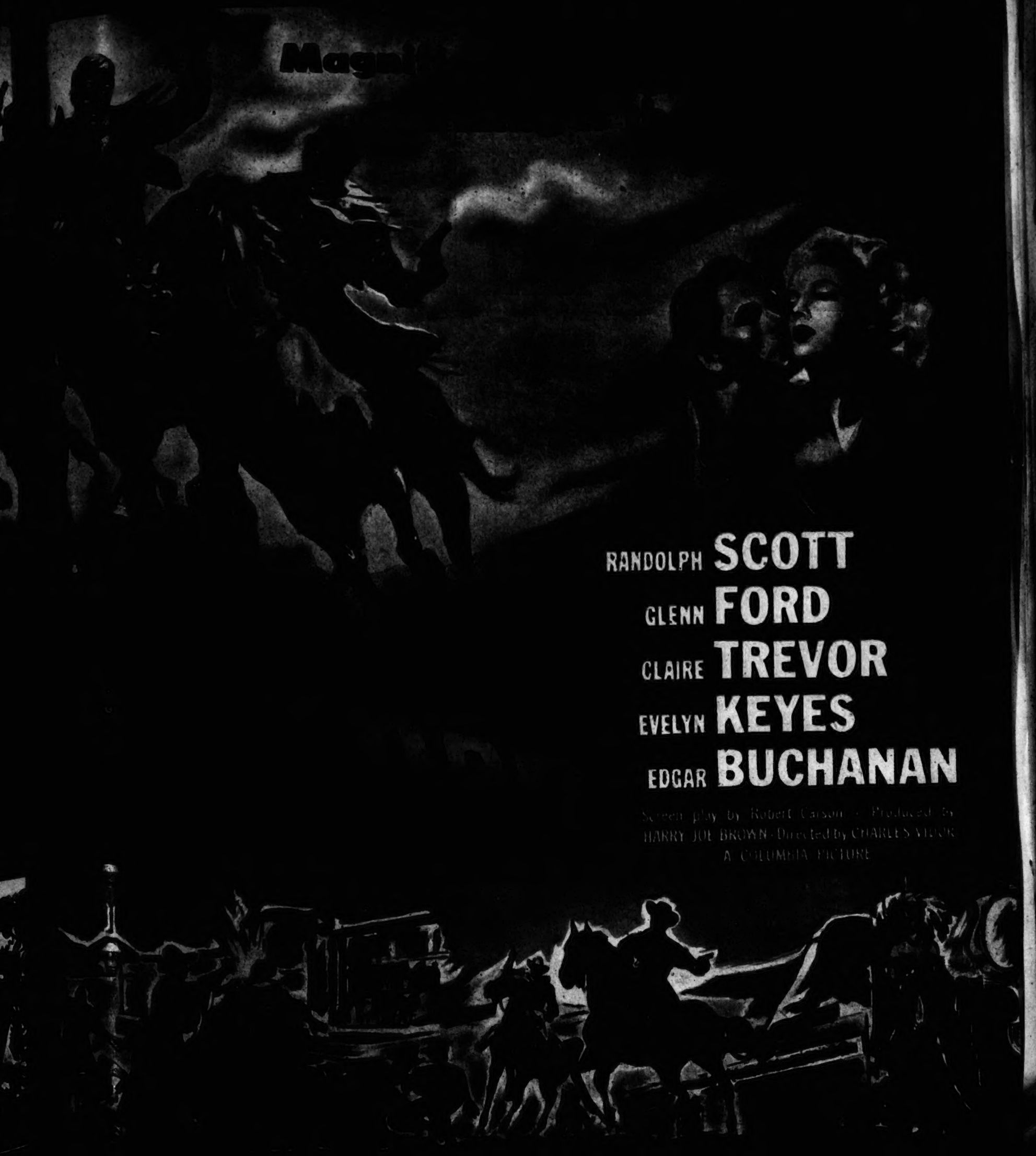
The story is told by Barry Su Paramount's new leading man disc from the New York stage, who one of the leads in this tense, drama. Ellen Drew is his sweet and there are outstanding perform from both, as well as from the rema of the cast. "We Refuse to affords something really out of the nary, and it is thrilling, dramatic tainment which grips and holds attention and imagination from st finish.

Edward Arnold and Virginia Weidler in M-G-M's comedy THE YOUNGEST PROFESSION


GALLOPING
YOUR WAY
. . . and what
a
it packs!

A MIGHTY EPIC

OF THE WEST !


Magn
RANDOLPH SCOTT
GLENN FORD
CLAIRE TREVOR
EVELYN KEYES
EDGAR BUCHANAN
Screen play by Robert Carson · Produced by
HARRY JOE BROWN · Directed by CHARLES VIDOR
A COLUMBIA PICTURE

"STEVE" ...the sheriff ... who let his heart rule his trigger finger!

"CHEYENNE"... once he killed for a gal he couldn't stop killing!

"NITRO"...a bad man who was a good man to have on your side!

"AL" ...when she loved a man...other women kept out of her way!

"UNCLE WILLIE" ...a shootin' fool who never could find his gun!

"SUNDOWN" ...out to get a man... even if she had to shoot one!

"BANKER CLANTON" ...who robbed his own safe once too often!

"JUDGE CAMERON" ...who was hankerin' for a "legal" hanging!

"THE COUNTESS" ...she's no lady... but what a *woman!*

TRADE SHOW
STUDIO ONE
WEDNESDAY • JUNE 2nd.
10 • 45 A.M

COLUMBIA PICTURES

Film Trade Tribute to F. W. Morrison

"SUBSTANTIAL CHEQUE" TO FATHER OF C.E.A.

In addition to the National President, Harry Simpson, the Lord Mayor of Newcastle, Sir Walter Thompson, and the Town Clerk, John Atkinson, attended the May meeting of the Northern Branch specially to associate themselves with the testimonial to F. W. Morrison, Father of the Association's General Council.

Mr. Morrison recently celebrated, with his 70th birthday, his 31st successive election to the Council. The occasion obviously called for something more than verbal congratulations, and the officers of his branch took the matter in hand. As a result, subscriptions to the testimonial fund were received from the circuits, big and little, and from individual proprietors all over the country. All were passed to Mr. Morrison in a cheque; the precise amount of this was not divulged, but it was stated to be "substantial."

More than one old colleague, in the course of warm eulogies of the work, character and integrity of Freddie Morrison, pointed out that he had spent most of his time in promoting the interests of his fellows to the neglect of his own interests, and that the debt the industry owed him would not have been paid adequately had the value of the cheque been three times greater.

Every speaker, too, emphasised that he had more than respect for Mr. Morrison and gratitude for his work; he had affection for the man himself. Space will not permit of more than a sentence or two from the eulogistic speeches:—

Harry Simpson: "Time was when C.E.A. officials humbly petitioned for Whitehall interviews, and as often as not were fobbed off with the office-boy. Today, Whitehall invites our opinions. This improvement in status is traceable directly to the work of the pioneers. Of the greatest of those, perhaps, was Fred Morrison."

The Lord Mayor: "It is a privilege for me to be here to-day to pay tribute to my friend Fred Morrison, who never thinks unfairly of anybody or anything and whose transparent sincerity inspires me and renews his faith in mankind."

The Town Clerk: "If I, in my official career, can serve my fellows as well as Fred Morrison has served his, and if I can earn comparable qualities of esteem and affection, I shall count myself abundantly wealthy."

George Turnbull (Warner Bros.): "Fred Morrison has one matchless and priceless quality: he is always a little better than his word."

Tommy France: "We have all reason to be grateful to Fred Morrison. He has served us so frequently, and so much against our will, from making complete fools of ourselves."

A. R. Fuller: "No man has ever held, or will ever stand, higher in the esteem of the General Council."

A. J. Hinge: "Apart from his ability to draw on the deep well of a long experience, he has that most uncommon of qualities, common-sense—a quality sadly needed, even on the General Council."

Jack Bell: "For thirty years he has subjected his own interests in promoting others. Thus far he has been rewarded only by our affection."

W. F. Massicks: "If I sought to pay you the compliments he has earned, I should embarrass him extraordinarily and suffer myself the torment of failing to give him full justice."

FREDDIE MORRISON

W. Stanley Gibson: "What would have happened to the Kinema Industry without our powerful Association I hate to think. And in the front rank of the makers of the Association stands Freddie Morrison."

Thomas Thompson: "We have been associates for many years. I never had a better friend than Fred Morrison, and know none in whom I could so safely repose my confidence."

"Freddie" Acknowledges

Obviously deeply moved by the occasion and the eulogies, Mr. Morrison, in his reply, recalled the beginnings of the Association and some of the old stalwarts who fought for it, that in the end it would be strong enough to fight for them. He mentioned particularly the late Gavazzi King, Victor Davis, John Briggs, J. J. Bennell, Sidney Bacon, Jimmy Seddon and Jack Bell.

"They were not altogether good times," he said. "One had to fight against apathy; the reluctance of men to lend their support towards making a weak organisation strong. There were lonely, nocturnal journeys in third-class compartments, tired out and yet unable to sleep. The path was not easy, but the goal was worth while.

"In their kindness, several speakers have wondered how I could afford the time devoted to Association work. The truth is that I couldn't. It was only possible because I had a perfect helpmeet in my wife. Not only did she look after her home and children—a full-time job for most women—but she looked after the business, too, in my frequent absences.

"I am wealthy in friendships, but I may tell you frankly that I have not made money. This cheque will enable my wife and myself to enjoy some of the creature comforts of life which otherwise we should have been denied. From the bottom of my heart I thank those who inaugurated this testimonial and those who provided it. I am grateful for that, but I am even more grateful for their friendship and good will."

Afterwards the chairman (William Carr) entertained Mr. Morrison, the Lord Mayor, Town Clerk, Mr. Simpson and others to luncheon.

"Organised Junior men" (third-year fraternity students) of Indiana University, U.S.A., are the greatest kinema devotees—only a percentage of the freshmen averaged less than one movie a week.

The contributions to Nelson's "Wings for Victory" Week include £1,000 from Bolton Theatres and Entertainments Co.

NEWSREELS REJECT C.E.A. VARIATION OF CONTRACT

Original Terms Stand after Conference with C.E.A.

THE attempt by the C.E.A. to obtain a modification of the supplementary newsreel contract has failed owing to the refusal of the Newsreel Association to vary the terms of the contract.

At the last meeting of the General Council it was decided to invite review of the situation on December 31, 1943, instead of 1944 as originally agreed between the Newsreel Committee of the General Council and the Newsreel Association. It was, however, indicated at a conference between the two bodies on Wednesday of last week that the newsreel companies were not in a position to discuss the matter without reference to the Board of Trade which would only be agreed to if it were done in association with the C.E.A. As the latter was not prepared to take such action, the newsreels came to the decision reported above.

An agreed statement was subsequently issued in the following terms:—

On behalf of the C.E.A., the request of the General Council that those members who were averse to signing the supplementary newsreel contract should have an opportunity of having the situation reviewed at December 31, 1943, was submitted, together with the reasons which prompted the General Council to put forward that request.

Legal Document

On behalf of the Newsreel Association, it was stated that the supplementary agreement put into legal terms an agreement which had been unanimously come to between the committee and the Newsreel Association and that, in fact, the supplementary contract had been drafted under instructions from the C.E.A. Committee by the Association's solicitor.

B. of T. a Party

The Newsreel Association also pointed out that this agreement had been formally reported to the Board of Trade, who were also in a quasi position of being a party to it in regard to the allocations of a reduced amount of film stock to the newsreel companies. The newsreel companies therefore were not in a position to discuss the matter without first making reference to the Board of Trade, a course of action which they would only pursue were it done in company with the C.E.A.

Appeal Rejected

The representatives of the C.E.A. indicated that they were not prepared to invite any approach to the Board of Trade. The newsreel companies thereupon indicated that, having concluded an agreement with the C.E.A. in respect of matters which were initiated by the C.E.A., they were not prepared to depart from it.

Present on behalf of the Newsreel Association: Sir Gordon Craig, S. F. Ditcham, Castleton Knight, F. Watts, W. J. Gell, F. E. Hutchinson, E. Long-Maddox, secretary.

Present on behalf of C.E.A.: Coun. Henry Simpson, Capt. S. W. Clift, W. J. Speakman, E. J. Hinge, R. H. Dewes, L. G. Hill, A. Brown and W. R. Fuller, General Secretary.

Patrons visiting the Gaumont Palace, Birmingham, on Monday afternoon of last week had the opportunity of hearing first hand one of "Sandy" Macpherson's periodical broadcasts by relatives of members of the Services overseas. The B.B.C., with the assistance of Manager W. L. Greaves, arranged for a dozen residents in the Birmingham area to send from the stage messages and greetings to their relatives serving in India.

Guy Kibbee and Gloria Dickson in POWER OF THE PRESS (Columbia)

C

THE SPLIT-RUN PROBLEM

Northern Branch Protests Against Circuit Booking Tactics

WHAT promised to be a vigorous discussion on the "freezing" scheme for newsreels at the May meeting of the Northern Branch petered out without an expression of adverse opinion after the National President, Harry Simpson, put the negotiating committee's position in proper perspective. His speech was summarised in last week's issue. William Carr presided over the meeting at Newcastle.

Reporting the debate in General Council the chairman and F. W. Morrison contented themselves with a statement of the facts and eschewed comment on the merits or otherwise of the scheme. The general inference was that both delegates felt that, in principle, the scheme was the best attainable in the conditions.

E. J. HINGE said, in reference to the critics: "Personally, I don't mind criticism. It is one of the penalties of democracy. It permits the members to appoint a committee to do their thinking for them and then to criticise and, in general, to repudiate decisions and agreements made by that committee. I do not complain, for when the positions were reversed, I have to remember that I was quick on the trigger at criticism"

The Committee Does Work

"What I fear most is apathy and indifference. Yet, I would suggest to members that a committee examines these controversial matters in the greatest detail. Only their decisions come to the notice of the members; but you may take it from me that virtually all the questions now being asked, and all the objections now being raised, were asked, answered and decided before the scheme was accepted and endorsed by the committee."

There were no questions on the subject, the inference being that Northern members are satisfied that better could hardly have been done.

What is a First Run?

In reference to the approach to Fox on the split-run booking of "Tales of Manhattan," there was approximate unanimity in opposition to a system which would permit the circuits to effect a postponement of individual bookings by arranging, say, two runs of a week each with a month between instead of the 14 days' straight run.

"There is one sure way to beat this sort of thing," said the CHAIRMAN. "If the film is not available within a reasonable time, and on reasonable terms, do without it."

TOM SCOTT (Hexham) was of opinion that the individual exhibitor could best protect himself by having the playing date inserted specifically in his contract.

Extended Bookings

E. J. HINGE said that they had to take cognisance of the fact that the renters were anxious to foster the extended run system. The split-run notion was certain to commend itself to the first-run houses as a means of meeting the renters' demands without risking the "second week" slackness of patronage. And in the ordinary way of business, to which they all subscribed, they would certainly insist on maintaining their "bars" both times.

The CHAIRMAN: The matter is in our own hands. If we can't get satisfactory terms, we should do without.

JACK BELL: That's all very well, but the trouble usually arises after booking.

TOM SCOTT: That's my point. Have date and terms in the contract from the start.

Too Many War Films

There being no resolution on the subject, the vice-chairman (E. R. EADIE) "rang the bell" again with a protest against the insertion of a "war theme" in every modern picture. "The public are getting thoroughly sick of it all," he said. "It seems nowadays that you can't have the flimsiest love story without a Nazi agent lurking in the background. If "Snow White" was coming out now, the queen would be a German spy. The strain of war is hard enough to bear for most people. They come to the kinema to get relief."

Instead of relief from the war and the atmosphere of war, alleged Mr. Eadie they find themselves in the thick of it—propaganda in the "shorts," pogroms in the feature, and provocation in the music.

Agreement with this view was general; but, other than the utterance of a protest, there seemed to be nothing the exhibitors could do about it.

Equipment

Mr. HINGE mentioned that he had been appointed a member of a liaison committee, whose purpose was to persuade the manufacturers of equipment to standardise such parts as were in frequent need of replacement.

"You know the sort of thing," he said, "the bits that wear out, or are broken, are slightly different on each manufacturer's equipment, or on each model of the same manufacturer. We want the odd bits to fit any machine, and since I am not technically minded I shall be glad if members will acquaint me with the principal bits that should be standardised."

The agenda was then closed, so that full time might be given to the ceremony of presenting a testimonial to Fred W. Morrison.

Brian Donlevy and Jean Lockhart in a scene from HANGMEN ALSO DIE, forthcoming United Artists' picture dealing with assassination of Heydrich.

Concessions Wounded

BRISTOL TIGHTENS PASS ISSUES

COMPLAINTS of the abuse of the privileges granted by Bristol kinemas to wounded members of the Forces were considered by the Bristol Branch, F. G. W. Chamberlain presiding.

G. H. BLACKBURN said the original agreement with the Red Cross regarding passes for free admission to hospital patients stipulated that these passes could only be used for afternoon performances, and would not be available on Saturdays, Sundays or holidays, and the number presented must not exceed 20 on any one afternoon.

Owing to abuse, he had cut out the printed pass at his house and was only granting admission to men wearing the blue hospital uniform or the blue armband or if they could produce their hospital pass out for the day.

F. A. SEAL thought there was a case for tightening it up.

BERT REIGO pointed out that the men in hospital got the same money as they were on service.

A. B. ATKINSON: Then it is different from what it was in the war. Then, when I was in hospital I never had a copper.

Mr. BLACKBURN said the agreement with the Red Cross had been very satisfactory right from the beginning.

Mr. SEAL thought an arrangement should be made for the Red Cross passes to meet exhibitors.

Mr. ATKINSON suggested the formation of a small committee.

Mr. PUGSLEY said they could send passes direct to the sister at hospital.

It was pointed out that not only would this entail a lot of work, but it would not prevent abuse of the passes getting into the wrong hands.

On the proposal of E. D. Sturgo, seconded by BERT REIGO, it was agreed that the number admitted in course of a week should be stipulated that printed passes should be cut and admission granted to those wearing blue hospital uniform the hospital armband or on the production of the hospital day pass. No O.O. to be admitted above the rank of free.

Roland Lea (at top table) with W. J. Key (area supervisor) presides at luncheon which followed the conference at Whiteladies, Bristol, of A.B.C Managers in West Country.

A.B.C. MANAGERS' COMMITTEE

A conference of A.B.C. managers in Bristol, Bath, Hereford, Cheltenham and South Wales, was held at the Whiteladies Kinema, Clifton, Bristol, on Wednesday, with a view to forming a managers' committee for the area. The conference was attended by Roland Lea, A.B.C. Theatre Department Chief, and W. J. Key, who has succeeded A. C. Spary as supervisor for the area.

The result of the conference was the formation of a committee with the following officers: Chairman, G. B. Dale (Bristol); vice-chairman, A. Tilney (Newport); secretary, Trevor Jones (Cheltenham).

Scientific Film Association

THE formation of an independent and self-governing association under the title of the English Scientific Film Association was decided upon at a meeting representative of science and films, convened by the Scientific Films Committee of the Association of Scientific Workers. Arthur Elton was in the chair.

The aims of the association are:

(1) To promote the national and international use of the scientific film in order to achieve the widest possible understanding and appreciation of scientific methods and outlook, especially in relation to social progress.

(2) To collect, collate and distribute information on the scientific film. This may include formation of a reference library of books and the publication of a journal and pamphlets.

(3) To publish comprehensive lists of scientific films graded according to scientific merit.

(4) To establish relations with Government departments, public bodies and other organisations which are in a position to make use of or circulate scientific films.

(5) To support and consult a representative panel of scientists to advise producers of films of all types on scientific matters in connection with their films and to maintain close contact with the film Industry.

(6) To promote the production and distribution of scientific films.

(7) To encourage the setting up of Scientific Film Societies.

(8) On request, to select or book Scientific Film Shows.

(9) Generally to promote the appreciation of science through other related media suitable for the mass-diffusion of knowledge.

An interim planning committee was appointed to frame the constitution and to propose conditions of membership. Contact has already been made with the equivalent Scottish association. The acting secretary is M. Michaelis, 51, Fitzjohn's Avenue, London, N.W.3.

Continued in column 1

FAIRER DEPRECIATION ALLOWANCES

Manchester Branch Proposal to Approach Inland Revenue

MANCHESTER and Salford Branch committee at its meeting on May 19 decided to request Head Office to make representations to the Inland Revenue Authorities and to press for more adequate depreciation allowances in respect of kinema equipment. H. Newbould presided.

A. SNAPE introduced this subject. He pointed out the present depreciation allowances were quite inadequate, and in the interests of all exhibitors, the matter ought to be discussed with the Inland Revenue Authorities.

We are allowed 7½ per cent., plus one-fifth, for things like projectors, projection equipment, generators, rectifiers. Automatickets and 5 per cent., plus one-fifth. for seating, carpets, curtains, furnishings.

The one-fifth increase (20 per cent.) has been granted to all businesses, some of which may be running the same as, or even less than, pre-war. Film exhibitors are, however, running not only an extra day a week but doing more business per day, and wear and tear is abnormal on machinery, electrical equipment, seating and carpets.

Increased Costs

"I am well aware that if, say, seating and carpets have to be renewed before the considered life of seating and carpets has expired, the Government allows a claim for obsolescence, but that obsolescence claim might have to be made after the E.P.T. period is finished, and to-day's depreciation is not adequate to meet increased costs.

"When the obsolescence claim is met in years to come, the exhibitors will only be freed from tax on the expense, at the then rate of tax, which might be 6s., 7s. or 8s., but if allowed to-day and he is paying Excess Profits Tax he would be free from tax at 20s. in the £ on the cost. The wear and tear is taking place in E.P.T. period and should be given depreciation for in the E.P.T. period.

"One manufacturers' federation in the textile industry had reached an agreement with the Inland Revenue Authorities whereby all process plant had a wear and tear allowance at 13 per cent. If one federation can do that why could not the C.E.A. do something on similar lines for its members?"

Seats and Carpets

"Seating and carpet depreciation at 5 per cent. is just absurd, even pre-war. It meant 20 years was considered to be the life of a seat or a carpet (and actually more than 20 years, because depreciation is allowed on the diminishing value, not the original cost).

"In a busy kinema, carpets won't last 12 months—we have had some good-class carpet develop holes in busy sections in six months. (The Revenue Authorities must have got the kinema business confused with churches and chapels.) I admit that with one-fifth extra allowance, such depreciation comes now to 6 per cent., but that is still 20 years, if one takes it in diminishing values."

The meeting decided to refer the matter to C.E.A. headquarters.

Call-up of Women

Attention was again directed to the serious position in which exhibitors would be placed if front of the house female personnel, in the age groups 1901-1910, were called up for national service. It was pointed out that the loss of key staff would make things extremely difficult for nearly all exhibitors.

Members were informed that the General Secretary had stated he would take up any genuine cases of hardship, but, added the SECRETARY, "by the time such evidence is available it will be too late to do anything."

Unreliable Personnel

W. A. HOCKMAN said it would not be sufficient merely to ask for the intervention of C.E.A. headquarters to retain key staff of central city theatres. All exhibitors were worried, and relief should be sought for all. Staffs were steadily deteriorating until eventually there would be hardly any left.

"I have never known such a lack of a sense of responsibility as prevails at the present time, nor have I ever noted so much absenteeism."

T. E. ROBINSON (secretary) pointed out the difficulty of locating suitable women above the age limits to train for the various positions to be filled.

Shortage of Usherettes

The CHAIRMAN said he was engaging staff for a theatre which it was hoped to open in the near future. Of the applications received, eight persons wanted jobs as cashiers and two as usherettes. All were over the Service age. Only two of the cashiers had experience of kinema work.

The meeting considered that in view of the importance of the work of cashiers, especially in connection with Entertainment Tax, they should be reserved in their present positions.

"In city theatres where you have a fast business, conditions would quickly become chaotic with an inexperienced staff," remarked W. A. HOCKMAN.

Exhibitors had been informed that the 1901-1910 women would be called up and that local offices of the Ministry of Labour and National Service had no jurisdiction over them. In his opinion, each case should be judged on its merits by the local man-power board. It would ease the situation if there was the right of appeal to this board.

A resolution was adopted requesting C.E.A. headquarters to approach the appropriate Government Departments with the suggestion that exhibitors should have the means to apply for the deferment of cashiers and other female key personnel through the local man-power board.

Seat Prices

Reference was made to the revision of seat prices, but the meeting considered a sufficient period of time had not elapsed to enable the subject to be adequately reviewed. This item will be put on the agenda for the next meeting, which will be held on June 23.

Newsreel Theatres Oppose Supplementary Contract

Reporting to the Manchester and Salford Branch of the C.E.A., T. E. ROBINSON said delegates were definitely against the supplementary newsreel contract. Even after one influential delegate had administered a dose of soothing syrup the meeting was not satisfied.

E. HAMSON: Is it in order to sign the new form?

The CHAIRMAN: Leave it in abeyance for the time being, until it is confirmed the contract will run only to December 31 next.

Views of News Theatre Man

C. W. FENNELL did not consider the report of the London proceedings to be satisfactory. Exhibitors were placed in an embarrassing position, through being asked to sign an agreement against their better judgment, in order to back up the committee which had been engaged in negotiation.

[Since this meeting, further discussion has taken place in London, the result of which is reported in full on page 11.]

The CHAIRMAN said the branches ought to have the opportunity to discuss any revised contract that may be proposed, after consideration had been given to complaints or grievances voiced by members.

Instinctive Objections

In the course of further discussion, Mr. FENNELL said he was assured that about 60 per cent. of the revenue of the first runs of newsreels was taken by film stock and processing costs. It should be noted that newsreels were taking an increasing footage from the Services through the M. of I. That might have a bearing on reduced costs, though admittedly there might be circumstances which would tend to cause increases. However, there was that balancing factor to be taken into account, and it was not so negligible as some might assume.

Decisions of the committee were: (1) The price clause in the supplementary agreement should admit the possibility of a reduction as well as increase in booking terms; (2) any revised agreement should not be accepted until after it has been put before the branches.

"The Critics Forecast Dividends from Miss London Ltd."

"Miss London Ltd. is delightful . . . bright entertainment."
—Seton Margrave, Daily Mail

". . . a sprightly production."
—P. L. Mannock, Daily Herald

". . . plenty of fun and glamour."
—A. T. Borthwick, News-Chronicle

"Arthur Askey's latest is his best . . . Good show, chaps."
—Harris Deans, Sunday Dispatch

"Miss London Ltd. bubbles and exhilarates . . . a sparkling show."
—A. Jympson Harman, Evening News

"A gay show and likely to win great popularity.
—Ewart Hodgson, News of the World

"This is easily the best Arthur Askey picture yet."
—Kay Quinlan, Empire News

"Miss London Ltd. . . . an amusing production . . . thoroughly enjoyable."
—Paul Trench, Evening Standard

"Just the musical entertainment we have been waiting for . . . one hundred per cent. light entertainment . . ."
—A. E. Wilson, The Star

PRODUCED BY

EDWARD BLACK

DIRECTED BY

VAL GUES

A GAINSBOROUGH PIC

...ast BIG ...S LONDON LTD"

"This is the best film Arthur Askey has made."

—Moore Raymond, Sunday Graphic

"A bumper new British musical . . . melodious, romantic and snappy . . . it will undoubtedly 'get' you."

—Ernest Betts, Sunday Express

"Miss London Ltd. is fun . . . amusing dialogue . . . excellent songs . . ."

—Elspeth Grant, Daily Sketch

"Ninety minutes of irresponsible fun . . . a gay and lively show."

—Reg. Whitley, Daily Mirror

"Miss London Ltd. . . . a comedy prize packet."

—Daily Film Renter

"A genuine war-time tonic . . . may safely be relied on for rich harvests for the showman."

—The Cinema

"A popular comedy certainty."

—The Kine

MAURICE OSTRER
IN CHARGE OF PRODUCTION

GFD

...PICT ...IRE

Foreward by Famous Red Army Woman Sniper - Junior Lieutena

THE G
SEBAS

NIVERSAL NEWS

GENERAL FILM DISTRIBUTORS LTD., 127/133, WA

a UDMILA PAVILCHENKO

ORY OF
OPOL

Producer **VASILA BELYAEV**

THE ENGLISH VERSION PREPARED BY THE SOVIET FILM AGENCY

Film Edited by, and Commentary written by

PAUL CAPON

Commentary Spoken by WILFRED PICKLES

PROVINCIAL TRADE SHOWS

NOTTINGHAM	Scala	Fri., May 28, at 10.45 a.m.	LIVERPOOL	Scala	Wed., June 2, at 10.45 a.m.
MANCHESTER	Gaiety	Fri., May 28, at 10.45 a.m.	LEEDS	Tower	Wed., June 2, at 10.45 a.m.
NEWCASTLE	Stoll P.T.	Tues., June 1, at 10.45 a.m.	SHEFFIELD	Cinema Hse.	Wed., June 2, at 10.45 a.m.
BIRMINGHAM	Futurist	Tues., June 1, at 10.30 a.m.	CARDIFF	Park Hall	Fri., June 4, at 10.45 a.m.
			GLASGOW	Playhouse	Wed., June 2, at 10.45 a.m.

GFD

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E—17-19

In the Courts

Twickenham Films Reissue Agreement

HIGH COURT ACTION

IN the Chancery Division, on May 20, Mr. Justice Bennett fixed June 1 for the hearing of an action brought by Twickenham Film Studios, Ltd., against Twickenham Film Distributors, Ltd., William Benjamin Cullen and Ambassador Film Productions, Ltd.

Wynn Parry, K.C., on behalf of plaintiffs, asked his Lordship to expedite the trial, and said the plaintiffs, who were in liquidation, had produced a number of films and had entered into an agreement with the first defendants involving a number of them and giving the second defendant certain rights of exploitation for a period of years. That period expired some little time ago, but before its expiration the first defendants by the second defendant, their receiver Mr. Cullen, entered into an agreement with the third defendants giving them rights over the films or some of them for a period which exceeded that mentioned in the agreement between the plaintiffs and the first defendants.

Agreement Questioned

The main issue was whether the second agreement between the first and third defendants was a valid one.

That would depend partly on its construction and partly on whether there was a custom in the film Trade in regard to agreements of this type under which the word "sell" was used in the limited sense of selling rights in respect of films for a period and not out and out for ever.

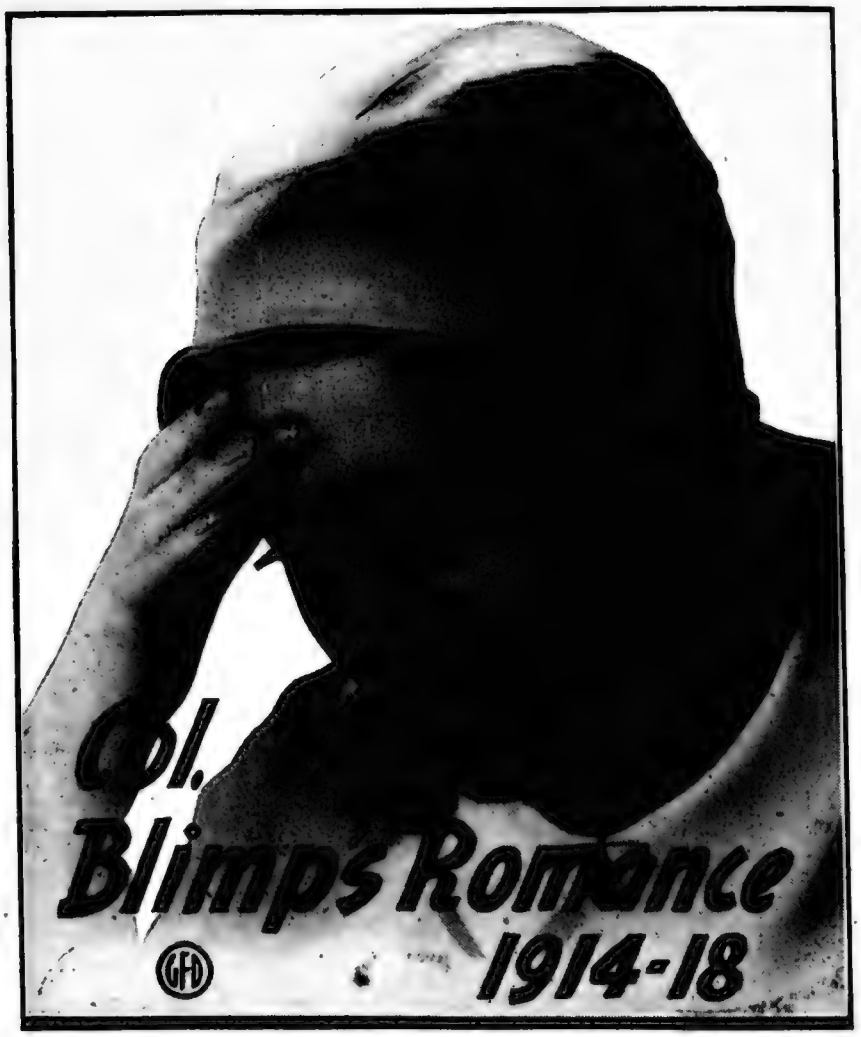
The urgency of the matter was that the films had already been shown once and the more they were exhibited the less valuable they became.

Interim Relief Refused

Mr. Justice Uthwatt had refused to grant plaintiff's interim relief on the ground that as they were a company in liquidation they could not give an effective undertaking in damages. The receiver for the plaintiff had received a very substantial offer from another source to enter into an agreement with them to exhibit the films and that offer would expire to-morrow. With considerable difficulty, the receiver had managed to obtain an extension over June 4, but with an intimation that that must be regarded as the last day.

Substantially, the defence of the first and second defendants did not dispute plaintiff's case. Their attitude was that a mistake had been made and the real contest was between Twickenham Film Studios, Ltd., and Ambassador Film Productions, Ltd.

E. Shelley, K.C., for Ambassador Film Productions, asked that the action should not be heard before next Monday or, alternatively, not before Tuesday week.



Jean Parker who is teamed with Chester Morris in Paramount's HIGH EXPLOSIVE

U.A. SUED AT NEWCASTLE

Solicitor Doesn't Know Chaplin

Frank J. Lambert, a well-known Tyneside solicitor, stated in Newcastle Police Court that such people as Mary Pickford, Charlie Chaplin and Alexander Korda might be known to the Court, but they were unknown to him.

The names had been mentioned and the chairman of magistrates had remarked: "We don't need to ask who they are."

The United Artists Film Corporation, Ltd., was mentioned without the nature of the charge being stated, and Lisle Bentham, who prosecuted, said that a difficulty had arisen in that Mr. Lambert, who was defending, had pointed out that the summons had not been served at the registered office of the Corporation at an evacuation office at Eaglehurst, Berkshire. A fresh summons, Mr. Bentham said, was required.

Mr. Lambert, he added, had given the names of the directors, which included Mary Pickford, Charlie Chaplin and Alexander Korda.

The magistrates left it to Mr. Bentham and Mr. Lambert to agree to a date for hearing the case.

ST. HELENS EXHIBITOR FINED

Showed "H" Films to Children

Empire (Thatto Heath), Ltd., were fined £2, and Robert E. Dockerty, manager of the Empire, Thatto Heath, £1, at St. Helens Police Court last week for admitting persons under the age of 16 to a showing of a "horror" film, titled "The Monster and the Girl."

Consent was given to the presentation of the film subject to a proviso that all persons under the age of 16, whether accompanied by a guardian or not, should be excluded from the performance. A police inspector saw a boy in the theatre who told him that his sister, who was over 16, bought his ticket. Two other boys aged 14 were in the kinema.

E. Pappworth, who defended, said that, owing to the shortage of labour, it seemed almost impossible to see that every detail of the conditions could be carried out. The staff of the kinema had been instructed not to admit persons under 16, and all reasonable precautions had been taken.

USED TICKETS RESOLD

G.T.C. to Pay £40

SUMMONED by the Commissioners of Customs and Excise for issuing at the Highbury Picture Theatre, Holloway Road, Islington, tickets which had been previously used, General Theatre Corporation, Ltd., of 142-150, Wardour Street, W.1, were at the North London Police Court ordered to pay penalties amounting to £30 and 10 guineas costs; the manager, William Watson, of Laindon, Essex, was fined £10, with five guineas costs; a relief manager, Leonard Philip Solomon, of 43, Elgin Mansions, Maida Vale, was fined £8; Mrs. Connie Templeton, of 11, Compton Road, Highbury, a relief cashier, was fined £10, and Mrs. Ada Taylor, of 5, Grangecourt Road, Stoke Newington, the cashier, was fined £6.

There were pleas of guilty.

P. C. R. Noble, prosecuting, said there was no evidence of fraud against the company or the two managers—the fraud had been committed by the two employees—but the company and the two managers were liable because of the fraud of the employees, and the prosecution said there had been a considerable degree of negligence which had resulted in the fraud taking place.

In a statement when interviewed, Mrs. Templeton admitted that she had resold portions of tickets picked up from the floor, and said she resorted to the fraud because she had to make up shortages in the cash receipts on the sale of tickets and cigarettes. It had been going on for about eight weeks, and she had made about 4s. 6d. in one night. From time to time she had given Mrs. Taylor, the cashier, half-tickets for resale.

Asked why she became a party to the fraud, Mrs. Taylor said her wage was £2 3s. 9d., and she was expected to make up any cash shortage which occurred through selling cigarettes as well as tickets. She had been with the company about eleven years.

Father and Daughter in Ticket Offences

At Staple Hill, Bristol, Police Court William Henry Manning, a commissionaire at the Cabot kinema, Filton, Bristol, and his daughter, Rhoda May Manning (19), employed as a cashier at the same house, were charged with offences in connection with tickets.

It was stated that the male defendant instead of returning one-half of the ticket to the patron kept the whole ticket and gave the patron the half of an old used ticket. He later gave the whole tickets to his daughter who resold them from the pay-box.

The chairman of the magistrates told Manning that it was downright cheating and robbery, and he was lucky in not being sent to prison. He would have to pay a fine of £15, and £2 5s. costs in addition. His daughter, who was bound over for a year, was also ordered to pay £2 5s. costs.

Film Shows for Hospitals

E.N.S.A. has put a mobile film unit at the disposal of the Department of Health for Scotland, and patients in East of Scotland emergency hospitals of the Department are now to have regular film shows.

Last week Thomas Johnston, secretary of State for Scotland, inspected the unit and thanked Horace H. Collins, the honorary chairman and supervisor of the Scottish Regional Commission of E.N.S.A., for the facility extended to patients in outlying hospitals. A similar unit has been operating for some time in the West of Scotland.

OPERATOR SHORTAGE

Sheffield Suggests Expedient

A SCHEME to engage projectionists to act as relief operators for members who might need them has been adopted in principle by the Sheffield C.E.A. This decision arose out of some comments by the Chairman, E. C. Clayton,

He said Government officials went through the list of operators he had served, and when they found men of military age they wanted to know if the second operator could do the work. He was very concerned as to what might happen in the future.

Officials seemed to think they were entitled to only one man in the box who was capable of operating. When it was pointed out to them that it would be dangerous to take the chief operator and to "push up" the second, they asked why the managers were not taught to operate.

Branch Pool?

Mr. CLAYTON instanced the case of an operator who was knocked down in a road accident and had his leg broken. There was no one to take his place, and it looked as if the place would have to close down, he said.

Mr. Clayton then asked if it was possible for the Association to engage one or two operators, to be called relief operators, who could be used when needed as they would often be. They could also be used to allow regular operators to have a holiday. He was afraid that if something of the kind were not done they might have to close down.

Mr. R. FAVELL said teaching managers to be operators would bring them face to face with difficulties with the police. He once appointed the chief operator as manager and the police said it would not do. If they could have one or two men at the disposal of the theatres in the area it would be a great relief. He was sure the proprietors would fall in with the scheme.

A member asked where the operators were to be found.

The CHAIRMAN: I might have them on two this week—discharged or over-age men.

Mr. HAROLD S. GENT moved that a committee be appointed to work out details, and the members be circularised, and this was agreed to.

SHEFFIELD'S INVESTMENT

The Sheffield Branch of the C.E.A. has invested up to £300 in the city's "Wings for Victory" week commencing on May 29, and proprietors are being asked to decorate their theatres during the week.

Leicestershire County Council reports that there is a balance of £1,899 from the opening available for charity for the period up to December, 1942.

Contributions to the "Wings for Victory" Week at Norwich included £500 from the Little Lever Corona Kinema.

Douglas Latch, former Warner's office manager at Birmingham, last week attended at Buckingham Palace investiture to receive the D.S.M. he won for gallantry while on Russian convoy work

Paddington Honours "Stalingrad"

A hundred special guests were invited by Manager David Lyons to the Odeon, Edgware-road, last Wednesday, to a gala evening for the showing of "The Story of Stalingrad." The Mayor of Paddington, together with the Councillors of the borough, representatives of the Soviet Embassy and the Allied Governments were present.

INSPECTION OF ELECTRICAL PLANT

Difficulties Debated at Bristol

ELECTRICAL equipment, the abuse of free passes issued to local hospitals, and the newsreel agreement, made up the agenda at the monthly meeting of the Bristol Branch, which attracted a comparatively small attendance. A letter which advocated the introduction of a new grade was sent to head office. Coun. F. G. W. Chamberlain presided.

On the motion of A. B. ATKINSON, seconded by OLIVER PUGSLEY, it was agreed to send a letter expressing appreciation of the visit of the national officers to the Bristol meeting on May 4, with the hope that as they had agreed that there was room for a new grade between kinemas with a money-holding capacity of £25 and those with a capacity of £150 they would endeavour to get the Legal, Finance and Parliamentary Committee to introduce such a grade before the next annual meeting.

Booking "Desert Victory"

GEORGE REES, in his report of General Council matters, gave particulars regarding the booking terms for "Desert Victory" and the explanation accepted by the General Council.

The CHAIRMAN expressed the hope that in future they would stick to the agreement as for "Coastal Command."

Mr. REES said there had been a long discussion on the newsreel agreement; complaints came from all parts of the country, and all the branches were concerned about the matter. Resolutions against signing the contract had been sent in, but it had been pointed out that unless the contract was signed no newsreel would be supplied.

On the face of it, it certainly looked that the complaints were justifiable, but there were two sides to the question.

The CHAIRMAN said it seemed they could not help themselves, but head office could not know all the difficulties that bound the small exhibitor hand and foot.

OLIVER PUGSLEY said an exhibitor was not bound to sign the contract.

GEORGE REES pointed out that unless the contract was signed an exhibitor would not get a newsreel.

Periodic Reviews?

A. B. ATKINSON asked if it could not come up for consideration every six months.

The CHAIRMAN said it seemed to him that for the exhibitor to have to do all the travelling and to take all the responsibility was not quite right. But if it was going to come up for review at the end of the year they would have opportunities to put forward some ideas.

Equipment

Regarding standardisation of equipment, Mr. REES said there was very little that was fresh that he could tell them. The committee that had been formed would, he thought, be of value in connection with supplies and keeping in contact with the various Ministries. So far as standardisation of parts was concerned very little could be done until after the war.

Hospitality and the Hospitals

Several complaints having been received regarding abuse of the privilege granted by Bristol kinemas to wounded members of the Services in local hospitals the matter was considered by the meeting.

Inspecting the Plant

The question of supplies for carrying out certain work which exhibitors in Bristol have been required to have done following an inspection of the electrical installations at kinemas was discussed.

A. B. ATKINSON said that 1938 was the last year when exhibitors had to produce their electricity certificates to the licensing justices. In 1939 the justices appointed the Electricity Department of the city to undertake the inspection of the electrical installations. The examination was carried out that year, but had not been done since until this year.

A lot of work that wanted doing would be impossible to do until after the war; the officials admitted this, but recommended that certain things should be put in for the duration of the war.

It was, however, almost impossible to get the necessary materials, and he suggested that the branch secretary should ask the clerk to the licensing justices for a letter requesting the Ministry to grant a permit for exhibitors to obtain the necessary equipment to carry out the order.

Mr. Atkinson said he had no complaint to make against the officials who carried out the inspection; they recognised the position and were quite helpful. He also pointed out that it was not only the kinemas which were being examined, all places of entertainment were having their electrical installations inspected.

It was agreed to follow Mr. Atkinson's suggestion.

F

ENTERTAINMENT TAX AT DANGER POINT

A. Peel's Warning at S. and E. Lancs Branch Meeting

INCREASED Entertainment Tax caused Arthur Peel, at the meeting of the committee of South and East Lancashire Branch, held at the Rialto, Rochdale, on May 21, to sound a note of warning about killing the goose that lays the golden eggs. J. J. McCracken presided.

ARTHUR PEEL (Accrington and Nelson) quoted an interesting comparative statement of takings at a theatre in which he is interested, for three day periods: (a) pre-1942 Budget; (b) pre-1943 Budget; (c) first three days of 1943 Budget. These detaiis were given:—

Before 1942 Budget.—Takings, £144 net, tax £37.

Before 1943 Budget (Three day periods in April and early May).—takings £177, tax £74; £162 and £68; £151 and £63; £159 and £68; £148 and £63.

First three days of 1943 (May 17, 18 and 19).—Takings £149 net, tax £87.

"You will see," said Mr. Peel, "that tax has increased from £33 to £87 in just over twelve months. Whilst we must do our share in raising taxation, the idea must not get abroad that we can carry the whole burden. I think we have come to the time when steps should be taken to try and call a halt, if we can."

More Cash, Fewer Patrons

The point had been now reached when any increase in tax might make a business unprofitable. Fewer people were coming into the kinemas compared with many weeks of last year.

In other words, kinemas were handling more money but fewer patrons. People were being driven from the kinemas. Exhibitors were being called upon to put on their thinking caps.

Agreeing that kinemas had to bear a heavy burden, the CHAIRMAN said the matter was one that lay entirely in the hands of the Chancellor of the Exchequer. Exhibitors did not need to be told "There's a war on."

Before the war kinemas paid tax to raise money for national purposes. That was only a partial reason for the last increase. The tax was also increased to discourage the spending of money. If people would not abstain from spending the Chancellor would get some of that money; if they saved he got the money just the same.

Needs Thinking About

A. PEEL: I am afraid if the tax keeps as it is it will eventually drive people out of the business. My opinion is that the danger point has been reached. It needs thinking about.

The CHAIRMAN agreed the tax was "terrific." When the state of emergency had passed, the General Council could be depended upon to agitate for a reduction. People would have to have money to spend in order to create employment.

A. PEEL: I shall watch my figures very carefully. I consider taxation of kinemas has reached saturation point. Allowing for E.P.T. you are working 75 per cent. for the Government.

The CHAIRMAN: We should not be unduly alarmed.

Newsreel Controversy

Mr. MCCRACKEN, who reported the proceedings of the last meeting of G.C., dealt with the newsreel controversy in detail. Discussion followed.

J. MATHER, who pointed out that all the newsreel companies were connected with renting organisations, said one might have been justified in expecting the companies to be concerned about holding the goodwill of exhibitors.

The war would not last for ever. When it was over, there would be no shortage of film stock, and the renters would want their markets back. They ought to be prepared to risk standing a small loss on newsreels in order to stabilise prices.

Less expensive news films were being supplied because the sound was superimposed in the studios, instead of by means of recording vans. Then, a certain amount of matter came from the M. of I. There were occasions when as much as 75 per cent. of newsreels were propaganda. To talk about increasing the price seemed altogether wrong.

Will Not Sign

Rather than sign the supplementary contract, he would dispense with the news film. He was dissatisfied with the whole arrangement, which was very one-sided, and favoured the renter the whole time. As the newsreel companies were linked up with the renting organisations, what might be lost on the swings would be gained on the roundabouts, through the increased attendances at kinemas.

W. LLOYD protested on the ground that exhibitors' right to regulate their own domestic affairs would be interfered with, if they signed the new agreement, in respect of bookings and prices. His present contract had some months yet to run. When that expired, if the companies put in another and different contract, that would be a different matter.

The CHAIRMAN called attention to the Order made by the Government to save film stock. The companies said it was beyond their ability to fulfil their contracts owing to this Order. They could not be forced to honour the contract owing to the force majeure clause. The General Secretary had stated that any increased cost would be small, and would be in agreement between both sides.

"Dann Good Job" by C.E.A.

R. STOTT: I think the C.E.A. have made a damn good job of the whole thing. It is better to have a little trouble with newsreels than have any interfering with programme pictures.

A. PEEL commented that in London they had a different sense of values from the people in Lancashire. London treated pounds as if they were shillings. A real fight had not been put up against the possibility of an increase.

Branch Funds

The Chairman reported that the branch had a credit balance in the bank of £232.

Clothing Coupons

W. LLOYD asked if there was any possibility of getting extra clothing coupons for usherettes, owing to the difficulty of replacing clothing.

J. MATHER replied that efforts had been made, but so far without success.

It was decided to hold the next meeting of the committee on June 25 in Manchester.

Continued from column 4

disabled men and men who could not do regular work. At the moment the Trade certainly needed men, and the scheme offered additional staff, and he thought the executive should consider this as a means of helping them out in the present difficulty.

Mr. MACBRIDE said that the only objection he had to the idea was that once they had the trainees trained the Labour Exchange might come along and take away their qualified operators.

The CHAIRMAN explained that the next meeting would be on September 15 unless something special called for a meeting in the interval.

Mickey Rooney hangs on for a lift from a "jeep" in THE HU COMEDY (M-G-M) reviewed in this issue

Scheme for Staff Training

SCOTTISH BRANCH IN FAVOUR, BU SEES A SNAG

A CHALLENGE about passing on the increase in the Ente tainment Tax to the public was satisfactorily answered the monthly meeting of the Scottish Branch held in Green Playhouse on Wednesday last. A scheme for the training of t staff was also discussed. Capt. Cameron, vice-chairma presided.

The SECRETARY (J. R. Turner) reported on the correspondence he had had with Mr. Fuller about the complaints on "Desert Victory."

Mr. Fuller, in his reply, said that the showing by the military of this film in ordinary circumstances would be a breach of contract, but in this case the exhibitor had agreed to show in the afternoon to the military only. Having agreed thereto he had put himself out of court on any claim being made, or complaint.

Regarding his letter about one-day bookings, Mr. Fuller announced that he had taken the matter up with the principal renters concerned. The position had now been cleared and they had agreed to accept one-day bookings.

L. DICKSON said with regard to "Desert Victory" that he had brought this up at the General Purposes Commttee, but, as already stated, he had been told that the exhibitor was aware of the arrangement.

Mr. KENNEDY explained that he was led to believe that if they did not show the film to the military it would be shown elsewhere, and he did not want this to happen.

Passing on the Tax

JAMES MACBRIDE raised the question of passing on the tax. He said that circuits, through the Press, had announced that they were passing the tax on to the public as recommended by the C.E.A., yet in Glasgow several of the circuits had not passed on the tax.

Capt. CAMERON said that in the absence of any representatives of the circuits the matter would require to come up later.

D. A. STEWART arrived later and took the chair. He told Mr. MacBride that as far as Scotland was concerned his circuit had passed it on with one exception only, and he gave an explanation in this case.

The Areas

Mr. TURNER, giving a report of the Executive meeting, said there had been nothing from Aberdeen, and that the only notable question considere Dundee had been the newsreel qu this had been left to each ex to arrange.

Regarding Edinburgh, Mr. reported that in all the various d exhibitors seemed to be together regarding prices.

Regarding the newsreel contra section thought this rather unfa that a clause should be inserted exhibitors the right to cancel.

Big M. of I. Films

Giving the report of the Council meeting, Mr. DICKSON regarding future M. of I. fil assurance had been given that th pendents would be kept in mind next big films. He explained t cussion between British Lion a Navy Contract Board and the C decision thereto.

Transport in the City

J. MACBRIDE raised a point p larly affecting Glasgow membe garding the transit of films by C tion tramcar and bus, and said recently two houses had been ba down because messengers were allowed to travel on tramcars. thought that Bailie Welsh might vene with the Corporation reg this.

Mr. WELSH, in reply, explaine regulations regarding the carry celluloid films and suggested a p remedy.

Mr. Turner said that he had call from a Ministry of Labour to discuss a scheme for training a placement of men partly disabl discharged. This was on the same as the old "King's Ro" and as the old "King's Ro" scheme lik been suggested that a replace would help the Trade ry to fi called up. It was to little tr into jobs for which might be necessary, and suggest course at Stowe Colle The qu would have to be con red afte war, and through the dium Labour Exchange. ormen attendants could be go fill vac now.

GEORGE SINGLETON, has keenly interested in t training pointed out that it wa his s tion that the represent ve had to see Mr. Turner. The scheme co

Continued at foot column

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
and the Canary ... (Paramount)—American.	73 min. (A)	Bob Hope, ... Paulette Goddard, John Beal....	... Comedy mystery play, originally reviewed October 5, 1939. It not only wears well, but has the additional advantage of "A" in place of the "H" certificate.	Box Office re-issue. A ticklish proposition for juveniles.
... ... (Equity)—British.	70 min. (U)	Sydney Howard, Aubrey Mather, Betty Ann Davis.	... Re-issue of the Edgar Wallace story with the Yorkshire comedian at his humorous best.	Farcical treatment of good story, with the draw of stars' names.
peradoes, The ... (Columbia)—American.	86 min. (U)	Randolph Scott,, Glenn Ford, Claire Trevor.	... Spectacular period outdoor comedy melodrama. Characterisation robust, romance popular, climax terrific and Technicolor treatment impeccable.	Excellent Western booking. Great for youngsters.
y of Sebastopol, The... (G.P.D.)—Russian.	39 min. (U)	———	... Epic documentary of the gallant defence of the fortress city.	Good War Documentary.
rest Days ... ... (R. Lion-Republic)—American.	70 min. (U)	The Weaver Brothers Elviry.	Good-humoured musical comedy burlesque. Story slight, but pointed, humour clean, teamwork versatile and staging effective.	Good light booking Good for the family.
an Comedy, The ... (M-G-M)—American.	116 min. (U)	Mickey Rooney, Frank Morgan, Fay Bainter.	... Human, emotionally stimulating romantic comedy melodrama, cross-sectioning life in a typical American small town. Pattern spiritually impressive, acting superb and direction brilliant.	Outstanding booking. Very good for the family.
ny Doughboy... ... (R. Lion-Republic)—American.	64 min. (U)	Jane Withers, Henry Wilcoxon, Patrick Brook.	... Romantic comedy with a Hollywood background. Basic story tender, embellishments novel and staging attractive.	Good average programmer. Great for youngsters.
, You Sinners ... (Paramount)—American.	89 min. (U)	Bing Crosby, Fred MacMurray, Ellen Drew.	... Intimate domestic comedy embroidered with music, song and racecourse thrills. Originally reviewed in KINE., Aug. 11,'38.	First-class re-issue. Great for the family.
thing to Shout About (Columbia)—American.	89 min. (U)	Don Ameche, Janet Blair, Jack Oakie.	... Romantic comedy musicale with a bright story, popular and versatile cast, good tunes, and lavish technical presentation.	Excellent light booking for all classes. Good for youngsters.
t Serenade ... ... (R. Lion-Republic)—American.	58 min. (U)	Roy Rogers, ... Gabby Hayes, Helen Parrish.	... Bright and vigorous Western with effective musical interludes. Cast above average.	Reliable second for juveniles and unsophisticated generally.
k of the Devil ... (Equity-British)—British.	78 min. (A)	Ricardo Cortez, Sally Eilers, Basil Sydney.	... Hearty thick-ear melodrama originally reviewed in KINE., December 17, 1936.	Reliable re-issue for the industrial masses. Nothing to harm youngsters.
or Within, The ... (R. Lion-Republic)—American.	59 min. (A)	Donald M. Barry, Jean Parker, George Cleveland.	... Political-cum-marital melodrama, dating back to the last war. Story straightforward and morally sound, acting competent and technical presentation good.	Attractive and reliable general programmer. Safe for youngsters.
o's Company ... ... (Equity)—British.	70 min. (U)	Ned Sparks, ... Gordon Harker, Mary Brian.	... Romantic comedy drama. A re-issue to provide laughs and entertainment in every foot.	Excellent popular booking. Amusement for the family.
hoon Treasure ... (International)—Australian.	68 min. (A)	Campbell Copelin, Gwen Munroe, Joe Vallie.	... Hectic, hard-hitting jungle melodrama of Australian manufacture. Story a trifle far-fetched and acting heavy, but highlights spectacular.	Reliable quota support for the industrial element. Should not harm youngsters.

* A British Picture. † Technicolor.

REVIEWS FOR SHOWMEN

Something to Shout About

Columbia. American (U). Directed by Gregory Ratoff. Featuring Don Ameche, Janet Blair and Jack Oakie. 8,090 feet. Release not fixed.

FULLY, romantic comedy musical of show business telling how a live-wire publicity man and his exuberant trouper buddy turn tables on a selfish ex-chorus girl backer of revues, and, at the same time, rehabilitate a brilliant but alcoholic producer and put a budding young star well on the road to fame. The plot is not exactly original, but it provides the popular and talented stars with very piquant and boisterous comedy situations and—equally important—furnishes a colourful and appropriate platform for bright and novel cabaret and vaudeville embellishments and exhilarating tickling Cole Porter tunes. There is never a dull moment. Excellent light booking, just what the jaded, war-inhibited box-office needs.

Story.—Donna Davis, an ex-show girl married to money, offers to back a musical production for Willard Sampson, a producer who had seen better days. Ken Douglas, Willard's old publicity man, returns to the fold and discovers Jeanie Maxwell, an attractive song writer. Willard wants to star her and her numbers, but Donna insists upon stealing all the limelight herself. Larry Martin, Ken's ex-trouper buddy, plots with Ken to get Donna out of the way while Jeanie rehearses the leading part, but she sees through them and returns in time to wreck their plans.

Later, she and the show are a stupendous flop. She walks out and Ken promptly seizes the opportunity to take over and star Jeanie. Meanwhile, Willard takes to drink again and finishes up in a home. He hears a broadcast of the opening and rushes down in his nightshirt to protest against the use of his name. He gets mixed up in an act and inadvertently helps to make it a hit.

Acting.—Janet Blair is an attractive and versatile Jeanie, and Don Ameche and Jack Oakie seize all their chances as Ken and Larry. William Gaxton, Corbina Wright, Jun., and Vera Ann Borg also register in direct support.

Production.—The story gets around, and its visits to the theatrical boarding house, its back-stage perambulations and its big part in the promotion and presentations of the culminating spectacle provide appropriate occasions for the introduction of clever turns. Hazel Scott, a coloured pianist, is terrific, and so are the Bricklayers, a brilliantly clever dog act, and they are only a few. Dazzling dance ensembles and bright tunes, as well as grand straight comedy situations, all add to the attractions.

In exhibiting showmanlike rivalry, the snappy tale and glamorous trimmings not only preserve essential balance, but maintain breathless pace. A great musical rag, it is box-office in the happiest sense of the term.

Points of Appeal.—Bright story, versatile and attractive cast, very good technical presentation, snappy lines, pleasing tunes, catchy title and box-office stars.

Continued on page 22

Continued from page 21

The Human Comedy

M-G-M. American (U). Directed by Clarence Brown. Featuring Mickey Rooney, Frank Morgan and Fay Bainter. 10,486 *feet. Release not fixed.*

HUMAN, thought-provoking, emotionally stimulating romantic comedy melodrama, cross-sectioning life in a typical American small town. Its profound drama and graceful and natural light relief are not so much in its story as in its brilliantly drawn and superbly portrayed characters and eloquent, down-to-earth dialogue, but, although its pattern sprawls a little, its purpose is clear and its spiritual appeal is staunch. It is certain to bring solace and comfort to all who have recently lost those near and dear to them.

Its address to exuberant youth is a trifle less sure, but its exceptional title and star values do much to adjust box-office balance. Unusual yet homespun, it is a considerable candidate for this year's Academy Award. Outstanding booking, particularly for good-class halls.

Story.—Homer Macauley, middle son of Mrs. Macauley, a hard-working, God-fearing woman, works as a telegraph boy after school to help out his family. Marcus, his elder brother, is in the Army; Ulysses, his younger, has not started school; while Bess, his only sister, is in the attractive but irresponsible 'teens. Willie Grogan, elderly operator at the telegraph office, is a philosopher, but finds life difficult without drink. He takes to Homer and Homer soon becomes attached to him. Grogan shares all the secrets of the community, and through him Homer begins to learn much of life.

Tom Spangler, the genial and likeable office manager, who also helps Homer all he can, marries a wealthy, as well as attractive wife. At first the war is not seriously felt by the townsfolk, but in the course of time Tom volunteers and Marcus is killed. The shock of his death hastens the end of Grogan, who receives the message. Subsequent happenings, interlaced with words of wisdom gracefully uttered by the understanding Mrs. Macauley, ultimately convince the wavering Homer that the bitter experiences of life are but stepping stones to greater things.

Acting.—Mickey Rooney gives the best dramatic performance of his career as Homer, Frank Morgan impresses and is never off key as the philosophical Grogan, and Fay Bainter acts with commendable restraint as Mrs. Macauley. James Craig, Marsha Hunt, Van Johnson, Donna Reed, Dorothy Morris and John Craven also distinguish themselves, but it is Jack Jenkins, a boy of very tender years. who very nearly steals the picture. He is incredibly clever and natural as the inquiring infant, Ulysses.

Production.—The story, which opens with appropriate commentary by the departed Mr. Macauley, sets out to prove through a sublime series of individual cameos, covering youth and age, the home and the workshop, the street and places of entertainment, that death is not the end but only the beginning, and that the stern blue print of life is both purposeful and indestructible.

It is not in a hurry to establish its point, neither is it overburdened with humour, but it contains a wealth of human experience and immeasurable comfort for those whose faith is being taxed by the cruel exigencies of war.

Its spiritual angle is, it will be observed, its strongest, but we hasten to add that it is not stressed at the expense of conventional, or rather popular, screen entertainment. The picture is rich drama, and, up to a point, comedy for those who see only with their eyes, and doubly good for those who are prepared to exercise their imagination.

Big title and star values consolidate its artistry. It is a triumph for producer-director Clarence Brown.

Points of Appeal.—Unusual yet homely and friendly story, compelling spiritual angle, superb characterisation, sensitive, showmanlike direction, flawless atmosphere, intriguing title and big star values.

The Traitor Within

British Lion - Republic. American (A). Directed by Frank Macdonald. Featuring Donald M. Barry, Jean Parker and George Cleveland. 5,231 *feet. Release not fixed.*

POLITICAL-cum-marital melodrama, dating back to the last war, proving through a compact if somewhat highly coloured story that dishonesty does not pay. Its conclusions are a trifle obvious, but its illustrations, vigorously portrayed by the attractive and versatile cast, are both pungent and purposeful. Particularly good technical presentation and crisp dialogue neatly round off good, hard-hitting, morally sound screen fiction. Attractive and reliable popular programmer.

Story.—Major John Scott Rider, mayor of a thriving industrial town, is esteemed for his bravery in the Great War. Pop Betts, one of the have-nots, committed the courageous act for which Rider was honoured, but fails to prove his claim. Mollie, Pop's daughter, naturally resents the slight to her father and it becomes a deep personal inhibition.

Sam Starr, Mollie's truck-driver boy friend, gets involved in a crash and Mollie convinces him that one of Rider's lorries was responsible. She then blackmails Rider into financing Sam in a business of his own. Al McGonigle, a political gangster, uses the private war between Mollie and Rider to further his own ends. Sam prospers, but when he learns that his success has been due to blackmail he leaves Mollie and winds up his business. Meanwhile, the conscience-stricken Rider takes the easy way out. Sam is charged with his murder, but eventually the true story is made known. Mollie then realises that riches are no cure for a troubled mind and she and Sam are reconciled.

Acting.—Jean Parker is convincing as Mollie, Donald M. Barry is a manly Sam, and George Cleveland, Ralph Morgan and Bradley Page impress as Pop, Rider and McGonigle.

Production.—The story has a touch of originality, but this is for the most part subservient to conventional, but, nevertheless, pungent and actionful by-play. Its lack of subtlety may prove an impediment in high-class halls, but its mass and industrial appeal is beyond question. Feminine appeal is also encouraged through its ambitious technical presentation and colourful domestic detail. In short, it's a proverb with glamour and punch.

Points of Appeal. — Straightforward plot, clear-cut characterisation, moral angle, good staging, feminine interest, good title and popular cast.

Johnny Doughboy

British Lion - Republic. American (U). Directed by John H. Auer. Featuring Jane Withers, Henry Wilcoxon and Patrick Brook. 5,746 *feet. Release not fixed.*

ROMANTIC comedy, with film studio background and a unique musical grand finale, concerning a precocious adolescent star who goes all temperamental, but quickly finds an effective, if drastic "steadier" in her unrequited love for a famous author. The tale, although artless, is psychologically sound, while the culminating concert features many talented and popular "baby veterans." Its human angle, novelty values and ingratiating nostalgic touch make it a pleasant, out-of-the-rut light booking for popular and family halls. Good average programmer.

Story.—Ann Winters, a sixteen-year-old Hollywood star, suddenly goes temperamental and refuses to play any more kiddie parts. A motoring holiday is indicated, but once out in the wilds her car breaks down and she is given hospitality by Oliver Lawrence, a middle-aged author. Oliver finds Ann interesting and allows her to stay. "The Twenty Minus Club" an organisation formed by former child stars to entertain the troops, depend on Ann's support at its next concert, and to avoid disappointment, Henry Fabian, Ann's agent, arranges for Penelope Ryan, Ann's double, to take her place. Mean Ann falls in love with Oliver. He diagnoses her trouble and gracefully her of her infatuation. A soldier bu girls she joins The Twenty Minus C time for the big "do."

Acting.—Jane Withers gives a smoo formance in the dual rôle of An Penelope, and Henry Wilcoxon is a and sympathetic Oliver. Bobby Breen Sandy, Alfalfa Switzer, Spanky McF Butch and Buddy and Cora Sue Colli top-line baby stars of other days, als quately acquit themselves in direct s

Production.—The romantic, or adolescent, motif is not new, but it quite well and carries considerable fe appeal. The baby stars of yesterday strikes a more original note, and its re glamour subtly amplifies the salient The two aspects not only interlace but are effectively crowned by the big concert grand finale. The whole, furth hanced by excellent technical presen is refreshingly innocuous light fare.

Points of Appeal.—Tender basic story, trimmings, human angles, good s accommodating footage and star value

Typhoon Treasure

International. Australian (A). Direct Noel Monkman. Featuring Campbell Co Gwen Munroe and Joe Vallie. 6,15 *Release not fixed.*

HECTIC, hard-hitting melodram Australian manufacture, describing and daring deeds in the jungle, on the and beneath the seas "down under." spectacular and widely varied outdoor s are exciting in a serial-like way, bu acting is a little heavy and some o interiors are obviously studio. Neverth its sustained punch and hearty actio responsible for the promotion of conside industrial appeal. Reliable quota propo for the "sticks."

Story.—Alan, a pearl diver, is the onl vivor when his boat, laden with p encounters a storm and sinks. He is p up by natives and landed at a lonely settlement. Buck Thompson and Ca Webb, a couple of crooks, discover the tion of Alan's boat and plot to get the Jean, Webb's innocent niece, and Alan f love, but Alan temporarily turns his tho from love to beat the crooks in the race sunken vessel. He and Scotty, a pal, tak short cut through the jungle, and, after adventures, beat the villains on the There is a romantic reunion at the fade-

Acting. — Gwen Munroe and Can Copelin are sound in the leading rôles the supporting players are lacking in s experience.

Production.—The jungle scenes, com with hostile natives and particularly animals, and the underwater sequences good, but the more sober moments are effective. Happily, the robust and colo roughstuff predominates. An accep pocket serial, and quota at that.

Points of Appeal.—Hearty action, specta thrills, colourful backgrounds, good title quota ticket.

The Glory of Sebastopol

G.F.D. Russian (U). Produced by I Belyaev. 3,497 *feet. Release not fixed*

MUCH of the material in this documen which shows the magnificent defen the Russian seaport fortress, has been see other shorts, but the materi has cleverly welded together and presents a deserved tribute to the heroic defenders

It depicts the fighting on land, sea and with ruthless realism.

There is a foreword to the picture Liudmila Pavilchenko, the woman s who has accounted for over three hun Germans herself. A well-written commen is delivered by Wilfred Pickles. A very w while historical document.

Points of Appeal.—The epic story of Sebastopol struggle.

Continued on page 31

...ON PICTURE ENJOYED SUCH A ...OF PRAISE

Super box-office hit... the most completely satisfying 'British' film yet to emerge from Hollywood... **a gilt-edged proposition for the box-office**... First class entertainment for every type of hall, with **terrific star appeal**... delicious comedy... wracking emotionalism... memorable entertainment.

TODAY'S CINEMA

An unprecedented universal box-office attraction... one of the biggest certainties of the century... inspiring entertainment... great title, terrific cast, prodigious entertainment... outstanding exploitation and novelty angles... crowded merits.

KINEMATOGRAPH WEEKLY

In the order of their appearance, these are some of the players who took part.

GEORGE KIRBY · DOREEN MONROE · MAY BEATTY
CONNIE LEON · JOY HARRINGTON · KENT SMITH
ERNEST GROONEY · REGINALD GARDINER · VICTOR McLAGLEN
BILLY BEVAN · ARTHUR TREACHER · HARRY ALLEN
AUBREY MATHER · ETHEL GRIFFIES · JUNE LOCKHART
BARBARA EVEREST · STUART ROBERTSON · RUTH WARRICK
HERBERT MARSHALL · CHARLES IRWIN · GERALD OLIVER SMITH
C. AUBREY SMITH · EDMUND GWENN · LUMSDEN HARE
RAY MILLAND · DAME MAY WHITTY · GENE LOCKHART
BEN WEBSTER · ANNA NEAGLE · CLAUD ALLISTER
ALAN EDMISTON · DORIS LLOYD · HELENA PICKARD
CLAUDE RAINS · HALLIWELL HOBBES · CLIFFORD SEVERN
ALEC CRAIG · JESSIE MATTHEWS · REGINALD OWEN
IAN HUNTER · CHARLES LAUGHTON · ANNA LEE
CEDRIC HARDWICKE · BUSTER KEATON · MONTAGU LOVE
EDW. EVERETT HORTON · DAPHNE MOORE · PATRIC KNOWLES
JUNE DUPREZ · CECIL KELLAWAY · ISOBEL ELSOM
IDA LUPINO · WENDY BARRIE · WENDELL HULETT
QUEENIE LEONARD · ERIC BLORE · BRIAN AHERNE
MERLE OBERON · WALTER KINGSFORD · DENNIS HOEY
EMILY FITZROY · UNA O'CONNOR · RICHARD HAYDN
ODETTE MYRTIL · NIGEL BRUCE · ELSA LANCHESTER · JUNE
IVAN SIMPSON · ROBERT COOTE · ANITA BOLSTER
ROLAND YOUNG · GLADYS COOPER · PAX WALKER
MARTA GALE · ARTHUR MULLINER · JEAN PRESCOTT
ROBERT CUMMINGS · CLYDE COOK · DONALD CRISP

WRITERS

Who Contributed To The Production

CHARLES BENNETT · ALAN CAMPBELL · NORMAN CORWIN
C. S. FORRESTER · PETER GODFREY · JACK HARTFIELD
LAWRENCE HAZARD · S. M. HERZIG · JAMES HILTON
MICHAEL HOGAN · CHRISTOPHER ISHERWOOD · EMMET LAVERY
W. P. LIPSCOMB · GENE LOCKHART · FREDERICK LONSDALE
ALICE DUER MILLER · R. C. SHERRIFF · DONALD OGDEN STEWART
JOHN VAN DRUTEN · CLAUDINE WEST · KEITH WINTER

DIRECTORS AND PRODUCERS

RENE CLAIR · EDMUND GOULDING · CEDRIC HARDWICKE
FRANK LLOYD · VICTOR SAVILLE · ROBERT STEVENSON
HERBERT WILCOX

PRESI
BRIAN AHERNE :
CHARLES LAUGHTON : IDA
JESSIE MATTHEWS : RAY MILLAND
AND 70 MORE HOLL
DISTRI

NEVER BEFORE HAS ANY MOT

CAVALCADE

...a star billing attraction of the first water which practically sells itself on sight . . . biggest array of top-flight stellar talent ever assembled . . . **Superlative box-office attraction** . . . tremendous piece of screen-craft . . . is by turns dramatic, comic, suspenseful, topical and historical, subtly patriotic and alive with fine human qualities, suspense and romantic charm.

DAILY FILM RENTER

It is holding and entertaining . . . Seldom before has such an assembly of stars been seen in one production in which seven eminent directors collaborated . . . The result is **a production of outstanding quality.**

C.E.A. FILM REPORT

Continued from page 22

Harvest Days

British Lion - Republic. American (U). Directed by Frank Macdonald. Featuring the Weaver Brothers and Elviry. 6,312 feet. Release not fixed.

FRIENDLY, good-humoured musical comedy burlesque telling how a family of kindhearted hillbillies give a number of snobbish college boys a lesson in sportsmanship and patriotism, and, at the same time, put paid to the subversive activities of their headmaster. The action takes place in sunny California, and timely, back-to-the-land propaganda is neatly worked into the artless, yet actionful, plot and exuberant gags. Versatile teamwork by the unique and talented stars effectively unites the whole. Good light booking, particularly for the family and industrial element.

Story.—Abner and Elviry Weaver, their daughters Linda and Fanniebelle, and Cicero, Abner's brother, learn over the radio that farmers are wanted to harvest crops in California. They know where their duty lies and postpone a holiday to make their contribution to the war effort. They take over a farm which is next to a fashionable high school, but are snubbed and hindered by the snobbish students. They refuse to accept defeat, and, after giving as much as they take, not only convert the little snobs into honest toilers, but unmask their headmaster, a sinister enemy agent.

Acting.—Leon, Frank and June Weaver make an effective team as Abner, Cicero and Elviry, and Frank M. Thomas is a willing stooge as the unscrupulous headmaster. There is a sound supporting cast.

Production.—The story, which, incidentally, has no love interest, is very ingenuous, but both the colourful gags—there is a rousing victory bond sales contest and an exciting and spectacular rally to save crops from frost—and bright hillbilly musical intermissions are appropriate. The overall picture is refreshing light entertainment and happy pamphleteering.

Points of Appeal.—Slight, but pointed, story, good teamwork, healthy sentiment, bright gags, clean humour and star values.

Sunset Serenade

British Lion - Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, George "Gabby" Hayes and Helen Parrish. 5,229 feet. Release not fixed.

ROBUST Western in which a group of cowboys work together to preserve the property of a minor against a crooked neighbour and his hirelings. Music—there are at least six songs—plays a prominent part, but ample time is found for conventional action, the story being rounded off with a spectacular climax. A good specimen of its type for industrial house patrons and juveniles.

Story.—Vera Martin, housekeeper at the Bagley Ranch, is disappointed when she does not inherit the ranch, following the death of her boss. Grigg Jackson, owner of a near-by ranch, joins with her in making plans to force the new owner to sell out cheaply, and promptly steals cattle, alters a watercourse and fakes a mortgage.

Actually, the newcomer is a one-year-old, who arrives with his guardian, Sylvia Clark. They appear to be easy game for Jackson, but they enlist the aid of Roy Rogers and his roving band, and, following some excitement, Jackson is forced to realise that he has bitten off more than he can chew.

Acting.—Roy Rogers does his stuff effectively and is well supported on the musical side by the Sons of the Pioneers. Helen Parrish and Joan Woodbury supply the feminine interest, and George "Gabby" Hayes gives the film an additional boost with his amusing brand of comedy.

Production.—The highlight of the production from the viewpoint of spectacle is reserved for the climax, which features the bursting of a dam. This apart, it is a sound combination of popular Western ingredients, excellently photographed in the picturesque outdoors.

Points of Appeal.—Good quality, bright comedy, brisk action, effective suspense, good climax and star values.

The Desperadoes

Columbia. American (U). In Technicolor. Directed by Charles Vidor. Featuring Randolph Scott, Glenn Ford and Claire Trevor. 7,772 feet. Release not fixed.

SPECTACULAR period outdoor romantic comedy melodrama, photographed in Technicolor, concerning the rivalry in love of two he-men—one a clean, straightshooting representative of the law and the other a breezy, likeable associate of crooks. The plot contains no secrets, but its versatility, or rather comprehensiveness, more than makes up for its lack of subtlety and originality. It covers everything in the library of popular Western fiction and then some.

Its hectic eventual pace, vibrant and virile character drawing—its box-office stars are perfectly cast and give faultless portrayals—robust heart interest, breezy humour and breathtaking highlights will assure it a warm welcome in family and industrial halls. Excellent Western booking.

Story.—Cheyenne Rogers, a dashing young Westerner, is framed at an early age and turns bandit. Nitro Rankin and Uncle Willie MacLeod, a couple of wily and unscrupulous old-timers, plan with Sandy Clayton, the crooked local banker, to stage a phoney raid on the bank. Cheyenne is instructed to join them, but is held up and Jack Lister, another crook, takes his place. When Cheyenne eventually arrives he finds that Steve Upton, the sheriff, is an old pal, and that Countess Maletta, siren owner of the local saloon, an old flame.

The Countess does her best to reawaken Cheyenne's interest in her, but he falls for Allison, Uncle Willie's innocent daughter. The straightshooting Steve is his rival for Allison, but hectic subsequent events finally result in the romantic complications being ironed out and in Cheyenne being given a second chance.

Acting.—Glenn Ford gives a good all-round performance as the likeable, rehabilitated Cheyenne, Claire Trevor and Evelyn Keyes are effective in contrast as the Countess and Allison, Randolph Scott leaves nothing to chance as the staunch, upright Steve, and Edgar Buchanan is a tower of strength as Wicked Uncle Willie.

Guinn Williams, Porter Hall, Raymond Walburn, Bernard Nedell and Joan Woodbury effectively complete a lifelike gallery of good and bad supporting types.

Production.—The story not only comes from good stock, but is vigorously interpreted by a first-rate cast on a wide and durable canvas. It is not in a great hurry to get cracking, but once the preliminaries are over it gives a vivid impression of life in Utah in the 1860's when funds, resulting from the breeding and sales of army horses, were plentiful and crooks more plentiful still.

It also seizes the opportunity to prove that there is some good in the worst of us and that, when it comes to romance, youth must be served. It embellishes its robust fact and vigorous fiction with many rousing fights, good comedy touches, and, last but by no means least, a terrific horse stampede. Technicolor paints the lily, or should it be cactus?

Points of Appeal.—Crowded, virile plot, very good characterisation, popular romantic angle, hearty fights, crisp comedy interludes, big thrills, terrific grand finale, Technicolor and star and title values.

REISSUES OF THE WEEK

Cat and the Canary

Paramount. American (A). Directed by Elliott Nugent. Featuring Bob Hope. Paulette Goddard and John Beal. 6,630 feet. Release not fixed.

COMEDY mystery play, based on the time-honoured, yet evergreen, stage and screen thriller. It was originally reviewed in the KINE. on October 5, 1939, and the main criticism was that although it was a good thriller and an even better comedy it had, unfortunately, earned the "H" certificate. We are happy to announce that the one possible impediment to universal box-office success has been removed. It now has an "A" certificate, and, with its star more popular than ever, can be considered an A1 revival. Box-office reissue.

Sing, You Sinners

Paramount. American (U). Directed by Wesley Ruggles. Featuring Bing Crosby, Fred MacMurray and Ellen Drew. 8,091 feet. Release not fixed.

REFRESHING domestic comedy drama, with colourful night-club embellishment, vividly realistic race-track thrills and tuneful songs, describing the spectacular, if dizzy, rise to fame of a typically American working-class family. Originally reviewed in the KINE. on August 11, 1938, it retains all its pristine charm, human interest and showmanlike variety, as well as its star values. Equally suitable for the family and the masses and happily free from the shadow of war, it's well worth a second showing. First-class reissue.

SAVE
YOUR
WASTE
PAPER

Talk of the Devil

Equity. British (A). Directed by Carol Reed. Featuring Ricardo Cortez, Sally Eilers and Basil Sydney. 7,021 feet. Release not fixed.

THICK-EAR melodrama of British manufacture telling how a mimic prostitutes his gifts in the interests of unscrupulous finance. Originally reviewed in the KINE. of December 17, 1936. It was a good example of its hearty type then and still is. Moreover, its cast has lost none of its popularity and its director has advanced considerably in box-office stature. By and large, it can be considered a sound two-feature programme proposition for the industrial element.

Two's Company

Equity-British. British (U). Directed by Tim Whelan. Featuring Ned Sparks, Gordon Harker and Mary Brian. 6,400 feet. Release not fixed.

BRIGHT, witty comedy with Anglo-American flavour, full of light entertainment mainly drawn from the fixed conceptions of both nationalities. The story is based on the jealousy of a soured American lawyer who, to wean the girl away from her younger male friends, brings her family to a country mansion in England where the American contingent immediately fall foul of the Britishers. The climax comes with a few minutes of glorious slapstick, sufficient to keep an audience laughing long after they leave the theatre.

Chick

Equity-British. British (U). Directed by Michael Hankin. Featuring Sydney Howard, Aubrey Mather and Betty Ann Davis. Release not fixed.

THE adventures of a college porter when, severed from his normal environment, he is mistakenly elevated to the peerage, becomes chairman of a bogus oil company and the stooge of a gang of crooks. The name part is taken by Sydney Howard, who, with his broad humour and drollery, creates much amusement as the menial transplanted to the ermine.

EALING DISTRIBUTION BOX-OFFICE LINE-UP

British Sea-Epic Heads List of Supers

THE entry of Ealing Distribution into the major ranks of British renters is fully justified by the high quality of their current offerings. These include a number of films from Ealing Studios, which carry on the reputation of a product that hitherto has won a high place in world esteem and also a number of front rank Ministry of Information subjects and some American pictures of first-rate box-office calibre.

Ealing Studio's great achievement has been not only the high quality of its product but the fact that the company has carried on through years of discouragement perseveringly during a time when many producing companies abandoned active production and contented themselves with announcements of what they would ultimately produce.

It was said of England a century ago that she saved herself by her exertions and Europe by her example. Ealing Studios has certainly saved itself and improved its prestige by its carrying on through difficult times, even if it cannot be claimed that the film trade was saved by the example.

21 Years Ago

The change in title from A.B.F.D. to Ealing Distribution comes at a time when Michael Balcon is celebrating his coming of age, as a producer and the making of the 250th of his long list of films, among which are some which have become world famous.

The steady guidance of Stephen Courtauld as chairman, and the able administrative quality of Major R. P. Baker have done much to bring Ealing product into the first rank among British pictures, while the recent association of David E. Griffiths, one of the most experienced of film sales chiefs with Ealing Distribution as general manager augurs well for the future of the company on the sales side.

British Enterprise

A glimpse at product actually in production and in preliminary stages reveals the practical side of Ealing enterprise. "San Demetrio," a reconstruction of the highly heroic adventure of the war provides thrills and warm admiration of British pluck, while in "My Learned Friend" Will Hay has wide scope for his inimitable humour, with Claude Hulbert and Mervyn Johns as accomplices.

Mervyn Johns is also in "San Demetrio" with Walter Fitzgerald, Robert Beatty, Charles Victor, Ralph Michael, and Gordon Jackson. Both are Balcon produced pictures with Charles Frend directing the sea epic and Basil Dearden and Will Hay controlling the comedy.

Looking ahead plans are afoot for a number of films which will reach the screen in due course. The liberation of Abyssinia is the subject of one of these, a story of air-sea rescue another. Tommy Trinder has a vehicle suited to his comic genius in an ancient Rome setting—a scene of musical frolics —"Fiddlers Three"; "Half-Way House" has a supernatural setting dealing, however, with very practical and human problems; "Second City" is a saga of Glasgow; and "Top Link" reveals the heroism of railway workers in war time.

M. of I. Specials

Two Charlie Chan films come from America, and a thriller of the British submarine service, "Close Quarters," made by the Crown Film Unit make up a remarkably fine schedule. Ealing Distribution has also arranged to release at an early date "The Silent Village," another Crown Unit Film Unit special subject which deals with the massacre of the male population of Lidice. A current offering, now opening in many provincial key spots and shortly to be shown in London is the remarkable "Russian Guerillas," the first film to come from the Russian Hollywood. All the foregoing are referred to in last week's Ealing Studios announcement.

Holderness's Record Charity Effort

Of his grand total of £3,375 for the Red Cross P. of W. Fund by which Leslie Holderness, general manager of the Birmingham Odeon, wrested the championship of that fund, so far as kinemas go, from the manageress of the Ritz, Neasden, patrons contributed £1,600.

The fact that by devious other means he raked in for this fund another £1,700 odd is proof of the strenuous efforts he made to secure the National Championship.

The two popular methods of raising money for charity—ballots and mock auctions—were ignored chiefly on account of the strict regulations in force in Birmingham. His most successful efforts outside the Birmingham Odeon were the collection made at Villa Park (£425); £170 raised by Mrs. Van Gessel (Regional Commissioner's Office), and £160 collected by W. Stephens (Exchange Restaurant).

D. E. GRIFFITHS

SALE TO VOTE ON S.O.

1932 Act Procedure

Signatures collected at the four Sale (near Manchester) kinemas have been decisive in securing a poll of local ratepayers—it will take place on June 5—to decide the highly controversial local Sunday opening issue.

The Town Council originally voted for Sunday opening, but owing to the amount of opposition this evoked it was decided to proceed under the Sunday Entertainments Act, 1932, and call a town's meeting, which last week turned down the Council's proposal by 190 votes to 43. Of the 18 speakers, only four, one of whom was T. R. Ollerenshaw, managing director of the Warwick Kinema, Sale Moor, advocated opening.

Sale kinema proprietors and managers had, however, anticipated the adverse vote by collecting signatures to petitions calling for a poll, which will take place however, on a register that will be obviously out of date.

G.-B. PRESENTATION TO GLENISTER

Colleagues' Tribute

MANAGERS of the Gaumont-British Circuit B (South Coast)—which extends from Chatham to Plymouth—met at the Regent, Brighton, to say farewell to their circuit chief, H. V. Glenister, on his appointment as G.-B. London divisional superintendent.

E. H. Lundy (director of theatres) came specially from London with Mrs. Lundy, and on behalf of the managers presented Mr. and Mrs. Glenister with a handsome silver set on a silver salver, wishing him every success in his important new duties.

Mr. Glenister began a notable career in the kinema Industry as a manager at Brighton. He soon became a live force in the counsels of the Sussex C.E.A., and was its chairman for three years in succession. It is good news to his friends locally that he will continue to reside at Shoreham.

His Successor

Succeeding Mr. Glenister as South Coast superviser is E. E. Brock, who has also had a lifetime in the Industry and comes from the Gaumont, Hammersmith.

A luncheon was afterwards held at which many tributes were paid to the services of Mr. Glenister, and there was launched under the happiest of auspices the Gaumont-British Managers' Committee for the South Coast.

A Midland Farewell

Before taking up his new executive position at G.-B.'s headquarters on Monday last C. H. Russ, chairman of the Birmingham and Midlands Branch of the C.E.A., was entertained to luncheon by his fellow officers and the past chairman. Capt. S. W. Clift presided over the informal gathering at the Midland Hotel, Birmingham, at which E. H. Lundy, G.-B. theatre director, was an unexpected but welcome guest.

Mrs. Crompton, manageress of the Moreton P.H., Cheshire, has received many messages of condolence and sympathy following the death of her husband last week.

CIVIC CEREMONY REOPENS BLITZED GAUMONT PALACE AT EXETER

Put out of commission in the Baedeker raid on the city on May 4 last year, the Gaumont Palace, Exeter, reopened its doors on Monday.

The damage was not extensive, in fact in ordinary times, it would have been capable of being put right in a matter of a few weeks.

However, a thoroughly good job has been made of the repair work, and the comfort and convenience of patrons is every bit as good as it was previously. The original seating has been replaced. Technical equipment unharmed by the raid, is working as efficiently as ever, particularly the British Acoustic sound system. Most of the old staff have been re-engaged—quite an achievement in itself in these days of man- and woman-power demands. L. W. Jesseman, temporarily resident at the Empire, Cardiff, has returned to resume the managership he had held practically since the establishment of the Gaumont Palace in 1932.

On Monday afternoon the reopening was given civic benison by the Mayor (Coun. R. Glave Saunders), accompanied by the Mayoress, the Member for the city, Arthur C. Reed, and Mrs. Reed. Others at the ceremony included J. D. Saunders (Circuit Supervisor, Albany Ward Theatres, Ltd.), C. H. Lundy (Controller, G.-B.), R. H. Etchells (Publicity and Circuit Manager).

The Mayor, commending the enterprise of Gaumont-British, and observing that the reopening of the theatre was a very necessary improvement for the entertainment of citizens, spoke of Sunday programmes. He would, he said, like to see [illegible] famous old pictures rescreened.

Photo: "Express and Echo," Exeter.

On Monday, 12 months after it had been damaged in a raid, the Gaumont Palace, Exeter, was re-opened by the Mayor. Pictured here is the ceremony of presenting a bouquet to the Mayoress at the conclusion of the formalities.

A cheque for £2,994 was presented to Lord Provost Biggar of Glasgow by W. A. Mann, chairman Scottish C.T.B.F., and D. A. Stewart, chairman Scottish C.E.A.

£2,994 FROM GLASGOW S.O.

Continued from page 3

SHAREHOLDERS ACCEPT P.C.T. OFFER

tion would be exactly the same as before.

Administrative Economies

Mr. Warden asked "Why this urge to pay us this extra 2½ per cent.? What is the motive?"

Mr. Rank explained that the scheme was part of that for consolidating the financial structure of the whole Gaumont-British Group. This consolidation when completed should make an important contribution to the prosperity of the group, "since it will eliminate conflicting interests, and thus facilitate plans of development and make administrative economies possible."

Asked to give one reason why the elimination of participating rights of the preferred shareholders of P.C.T. helped the consolidation, Mr. Rank said: "Take Leeds—P.C.T. has a theatre there, so has G.-B., and, I think, G.T.C. It is impossible perhaps to give them all a good picture at the same time, and there are your conflicting interests."

Fair For All

Mr. Warden then pointed out that preferred shares were originally 10 per cent. fixed dividend, with 5 per cent. participating rights. They had already parted with 2½ per cent., and would now have to part with the remaining participating rights.

Mr. Rank replied that the directors had tried to deal in the fairest and best way for everybody, that it was not possible to work the group with the position as it is. He added that the whole question had been discussed with large shareholders, who had agreed that they had taken the best course.

Taking a Risk

A shareholder interjected that Gaumont-British would have any benefit—if any. "You are," he said, "buying all future possibilities for £50,000 a year."

"There is a risk," said Mr. Rank, "and that is why we have made the offer to take over 41,107 of the one million ordinary shares of 10s. each of P.C.T. held by shareholders other than G.-B." He also revealed that holders of approximately half of these shares had now agreed to accept 10 per cent. preference shares in exchange.

The voting on a show of hands at first showed an insufficient margin in favour of the scheme—11 for and 4 against—but when Mr. Rank revealed the proxy figures, which were 1,142,987 for the resolution and 5,225 against, the preferred shareholders voted 11 to 2, which gave the necessary margin in favour.

Lord Provost's Tribute

A CHEQUE for £2,994 19s. 4d. was presented to Lord Provost J. W. Biggar, of Glasgow, by a deputation from the Scottish C.T.B.F., headed by W. A. Mann.

The cheque, being one-third of the proceeds of the recent Cinema Sunday, was the Trade donation for the Lord Provost's own relief fund.

Mr. Mann, in making the presentation, remarked that the amount of the cheque represented an increase of £800 from last year, which was then the highest total. Since the institution of Cinema Sundays in 1921 the very handsome sum of £30,849 16s. 11d. had been given to successive Lord Provosts for the fund.

The Lord Provost said that it was undoubtedly a pleasure to receive representatives of the kinema Trade, who, by their continued efforts for Glasgow charities, had established a record. It was a pleasure to know that the Trade had supported this fund so generously, and it was only one of their many efforts. The kinema was very valuable for the education of the people and vast developments were to be expected. Some day in the near future entertainment would be improved by television. He again thanked the Trade for the handsome cheque and said that over £30,000 in 20 years was a wonderful achievement, and one the kinema Trade could be proud of.

The Trade deputation comprised W. A. Mann, chairman; J. Currie, vice-chairman; D. A. Stewart, J.P., chairman, Scottish Branch; H. J. Green, treasurer; W. Kempsell, past chairman, C.T.B.F.; and John R. Turner, secretary.

The Regional Transport Commissioner has refused to sanction the proposal of the Morecambe Corporation Transport Committee to run a special 'bus for the staffs of places of entertainment at about 10 p.m. each night.

Effect of Removal of Ban on Remittances

CITY COMMENT

FROM the beginning of the control of sterling exchange the balances accumulated here by American film companies have constituted a special category of sterling, states the KINE. City correspondent, commenting on the recent removal as from October 25 of all restrictions on the remittance of film royalties of U.S. companies in Britain.

Varying proportions of these takings have, year by year, been remitted in dollars to the United States, and the balance has remained in blocked sterling accounts.

In October last the accumulated arrears in such accounts were released and converted into dollars, the amount so transferred being 42,000,000 dollars. The further sterling accumulated in these film royalty accounts since last October will be affected by the new Treasury decision, which has retrospective effect to the date of the last release. It does not, by any means, follow that unconditional freedom has been given for all future conversions of film sterling into dollars.

Each application for remittance of such sterling into the U.S. will have to run the normal scrutiny of the authorities, and only if the royalty is a reasonable one will the transfer be allowed.

RKO-Radio Profit

RKO - Radio reports approximately £400,000 profit for first 1943 quarter; the highest for a like period in more than 12 years.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	65/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	15/-	—
,, 6% Pref.	24/-	—/3
,, 5% Debs.	£103½	—
A.P.P.H. Ord.	20/6	+/1½
Brit. & Dom. Films £1 ..	3/6	—/3
Brit.Lion7½%Pref. 10/-	11/3	—/6
Capital Prov. News 5/- ..	4/3	+/3
Cine. Television Dfd. (6d.)	5/9	—
Dufay-Chromex 5/- Ord.	4/3	—/1½
Gaumont-British Ord. 10/-	15/6	—/6
,, "A" Ord.	7/6	—/6
,, 5½% 1st Pref. ..	20/4½	—/1½
,, 4½% New Debs. ..	£101	—10/-
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102½	+35/-
Mde. Tussaud 1/- Def. ..	1/6	+/0½
,, £1 Prefd. Ord. ..	14/3	—
Moss Empires £1 Ord. ..	34/-	—
,, £1 Cum. Pref. ..	20/9	—
Odeon 5/- Ord.	17/3	—/1½
,, 6% Pref.	21/6	+/3
,, 5% Debs.	£101	—
P.C.T. 7½% Ptg.Pf. Ord.	34/3	+/6
,, Cum. "A" Pref. £1	28/6	—/3
,, Cum. "B" Pref. £1	27/6	—
,, Const. 7% Pref. ..	25/9	—
Scophony 5/-	3/3	+/0½
Sound City (Films)6% Pf.	7/-	—
Stoll Th. Corp.	11/3	—/1½
Twentieth Cent. Ord. ..	1/3½	—
,, 6% Pref.	3/6½	+/5½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	20/1½	+/1½
,, 2nd Pref.	18/9	—/3

£1 shares unless otherwise stated.

KINEMA ISSUES QUIET

CONDITIONS of uncertainty which pervaded the Stock Exchange generally were not absent from the kinema section. There was, in fact, no discernible trend, rises and falls of small dimensions being fairly evenly divided.

Among the brighter features were Capital and Prov. News Theatres, which advanced 3d. to 4/3, P.C.T. Preferred, which were bought up to 3/3 prior to the special meeting called to discuss the G.-B. offer, and Twentieth Century 6 per cent. Pref., which at 3/6½ were 5½d. to the good.

General Theatres 6½ per cent. Mortgage Debentures were outstanding in the Prior changes with a jump of 35/- to £102½.

On the other hand, British Lion 7½ per cent. Pref. 10s. shares eased 6d. to 11/3, while both classes of G.B. Ordinaries lost 6d. apiece, at 15/6 for the 10s. Ordinary and 7/6 for the "A" Ord.

Company Notes and News

NEW PRIVATE COMPANIES

Orphilm Theatres, Ltd.—Registered May 12. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc.

Mayfair Circuit (Leyton), Ltd.—Registered May 12. Capital, £1,050 in 1,000 preference shares of £1 each and 1,000 ordinary shares of 1s. each. Kinema proprietors, etc. Solicitors: H. V. Harraway and Son, W.C.1.

Rotherdrome Cinemas, Ltd.—Registered May 12. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. Solicitors: Hugh V. Harraway and Son, W.C.1. Registered office: 4, Sutherland Avenue, W.9.

Tom Atherton, Ltd.—Registered May 10. Capital, £15,000 in 15,000 shares of £1 each. To acquire the Regal, Lower Ince, near Wigan, and the Picture House, Scholes, Wigan, now the property of Thomas Atherton. The directors are: Thomas Atherton, Margaret E. Atherton, Thomas A. Atherton and Margaret W. Morton, all of 240, Wigan Lane, Wigan; Monica A. Atherton, 159, Wigan Lane, Wigan. Solicitors: Vincent and Co., Wigan. Registered office: The Picture House Scholes, Wigan.

Developments (T. and C.), Ltd.—Registered May 14. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, caterers, etc. The directors are: Fdk. C. Porter, Hilltop, Quarry Street, Woolton; Wm. A. Wallace, 2, Nocturum Avenue, Birkenhead (both directors of Cheshire Picture Halls, Ltd.). Registered office: Dominion Buildings, 68, Argyle Street, Birkenhead

K.G. and L. Industries, Ltd.—Registered May 12. Capital, £100 in 100 shares of £1 each. Manufacturers of and dealers in electrical plant, kinematograph apparatus, etc. Mrs. Winifred C. Mackenzie, 118, Emmanuel Road, S.W.12, is the first director. Registered office: 1a, Fyfield Road, S.W.9.

MORTGAGES AND CHARGES

J.B.R. Circuit (Hayes), Ltd., Barrow-in-Furness.—Debenture dated April 4, 1943, to secure all moneys due to Barclays Bank, Ltd.

Minco Cinemas, Ltd., Newcastle-on-Tyne.—Mortgage dated April 26, 1943, to secure all moneys due to Martins Bank, Ltd., charged on Rex Cinema, Shildon, Co. Durham, with plant, fixtures, etc.

Grand Alliance Film Corporation, Ltd. (formerly W.M. Theatres, Ltd.), London, W.1.—Particulars filed of £9,000 debentures authorised April 19, 1943, the whole amount being now issued.

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Kinematograph STUDIO

STUDIO SPACE CONTROL HAS DANGERS

Independent Production Must be Preserved

By P. L. MANNOCK

ONE of the most obvious indications of the vigour and drive of British picture making is the fact that producers, even in these days of heartbreaking restrictions, are queueing up for studio space. The demand exceeds the supply—a condition of affairs that is quite unprecedented in the Industry's history, and, indeed, is due to the curtailment of available floors by war necessities.

Concurrently with this position, another factor, equally unprecedented, has arisen in the form of control of the bulk of studio space by one group of interests. The Industry, and indeed the nation, may be excused for hoping that this dominance will not be abused; for, on the face of it, there is, naturally, the possibility of a monopoly.

So far as one can judge by observation, there is no safeguard for the independent producer to-day, other than the fairmindedness and public spirit of the controlling chiefs. That this exists there is no doubt whatever in my own mind; but it is not enough when one considers that present conditions are not simply those of the moment, but are likely to be judged long after the war has ended, when studio-building can hardly be expected to take precedence over housing demands.

* * *

J. ARTHUR RANK, who is no dictator temperamentally, is in a position of enormous power in all sections of British filmdom; but I am here concerned solely with the studio end. Independent producers are being leased floors, and there is no question that their subjects and treatment are free from any supervision, veto or sanction. This is as it should be. But it must happen sometimes that a decision has to be taken on an important question; shall the floors be let to an independent unit, or used for making a picture in which the controlling group has a direct interest?

In such cases it is not too difficult to visualise a situation in which fairness and liberty to the independent producer (in the simple form of making it possible for him to operate at all) may conflict with the commercial interests in charge.

* * *

IT is easy to exaggerate this danger—and it is necessary to discount, as such, some business rivalry which accompanies the concern other producers feel and express. But the reality of the situation can hardly be explained away. Circumstances may arise in the future whereby Mr. Rank's present power might pass into other hands—and it is a compliment to Mr. Rank to say that this contingency would be regarded as much more perilous than to-day's situation. Thus, it seems to me, there is a strong case for clarifying the present national studio set-up, with a view to dispelling the honest uneasiness of those who fear the stifling exercise of monopolistic powers.

* * *

NOW that the tide of war is presumably well on the turn against Hitler, the war documentary becomes much more important to the Allies—especially as it is now able to chronicle real victories. We shall get more and more of them—and the manufactured fighting fictional picture will become correspondingly more and more artificial.

Three features from Hollywood in one week—all crammed with the Gestapo—emphasise this point. Hollywood has for some time past been putting even its most "escapist" star personalities into war pictures, and the need for non-war stories in British films is reflected in the box-office. In this connection it is, perhaps, not irrelevant to note the enormous demand by the increased reading public for "period" classics, now largely out of print in consequence.

This is not necessarily to be construed into a plea for filming Boswell or Jane Austen. But it indicates that the need for "escape" (that unfair and overworked word) is as evident in the world of books as it is in the living theatre.

BONUS AWARD TO SHORTS EMPLOYEES

Trainee's Pay on Promotion

A CLAIM for an increase in the cost-of-living bonus of employees of short film producers has been allowed by Sir Charles Doughty, K.C., who acted as umpire in an arbitration case between the A.C.T. and the Association of Short Film Producers.

The award fixed the cost-of-living bonus at 6d. a point for employees of 21 years of age and over and 3d. a point for those under 21 years of age. This payment is to be calculated from and be operative from April 19, 1943.

Rights to Holiday

Two matters also submitted to arbitration involved the right of an employee to salary in lieu of holiday not received.

A.C.T. members concerned were M. Tully and V. Sagovsky, formerly employees of Merton Park Studios.

The former had worked for over 12 months without a holiday, and voluntarily left his employment. Although if he had not left when he did the company could have arranged a holiday for him, nevertheless, Sir Charles held that he had not lost the right to his holiday by terminating his employment. Mr. Sagovsky's was precisely the same, except that he did have one week's holiday with pay. He was therefore entitled to one week's pay.

Trainee's Promotion

The claim was also heard of J. R. Wiles, an employee at Merton Park, for grading and pay at the rate of assistant to the cameraman (£5 a week plus cost of living bonus).

In this case Sir Charles pointed out that applicant, who joined the company in 1942 at the age of 17, during his first year was promoted a second-year learner or trainee and paid £3 and bonus. On many occasions he had done the work of assistant cameraman, and the agreement provided that if a learner were promoted to a technical grade listed in the schedule he should be paid at the scheduled rate for that grade.

Sir Charles pointed out that the Agreement contemplates a learning period of 3 years. In the present state of employment a learner has exceptional opportunities of actually doing the work of skilled men, and it is to be expected that a learner will be given opportunities of doing some skilled work. He therefore awarded that Mr. Wiles had not been promoted to any scheduled grade, and that he was being paid the appropriate rate as a learner or trainee.

Frank Randle in SOMEWHERE IN CIVVIES, which Butcher's is producing at Riverside

Askey Meets Alligators

The famous French-Hindu fakir Koringa, well known in the United States and this country for her sensational music-hall act in which she charms fierce reptiles, made her film début last week at Shepherds Bush Studios in the Gainsborough musical comedy, "Bees in Paradise," now being directed by Val Guest with Maurice Ostrer in charge of production and Edward Black producing.

On a set resembling a tropical clearing, with a realistic waterfall in the background, Koringa, dressed in leopard skin, wrestled and played with her vicious and lively alligators until she had charmed them into a hypnotised sleep on the sand. Arthur Askey, who has already had a series of misfortunes in this film, including a crash through a roof and an argument with a stall of crockery in which the crockery won, then stepped on to the set and gingerly laid himself down on the sand a few feet away from the largest alligator. As this "pet" had just bitten Koringa on the leg and arm, poor Askey thought little of his chances of escaping unscathed!

Val Guest and the Gainsborough unit left London on location.

An elaborate totalisator has been erected at Teddington for an important scene in YOUTH LOOKS AHEAD, which is being directed for Warner by Brian Desmond Hurst. On the set are Dave Hutcheson, Peter Gawthorn, Frederick Lester and Richard Gray.

Natural Colour in New Coward Film

THIS HAPPY BREED"

"Keep the colour natural" may said to be the maxim of the working on the new Techni- film "This Happy Breed." Noel Coward-Two Cities pro- ion being made at Denham, David Lean directing, thony Havelock-Allen, associate ducer, and Ronald Neame, ting, has been devised and is g made by many novel thods.

It is the story of a working-class ily, and the years they live ween 1918 and "Munich." Infi- e care is being taken to see that Clapham house and its environ- t in which most of the action s place are photographed in urs that will be a truthful por- of the "Gibbons family," life and times. The shes" show what is being ved.

st week the unit secured an esting "effect" shot, taken ide the kitchen window, and ed Ethel (Celia Johnson) and k (Robert Newton) doing the ing-up on a winter night. k and Ethel are seen through brightly-lighted window, and quired a nice sense of adjust- t and timing on the part of all erned to get a perfect take, as Johnson had to deliver the ted Coward dialogue amid the t amount of steam from what eared to be a basin of ordinary ishing-up" water, and not look if she were having a chat in a kish bath.

his was followed by a "track- " shot whic brought Ethel m the sink to the kitchen low in answ to the knock of r (John Mills ; the camera was s focused thr ugh the window take the scen enacted on the randah.

Experimental spraying with dye d water colour was done to get a

Continued at foot of next column

DE MARNEY PLANS SECOND SUBJECT

Post-war Britain

Producer Derrick de Marney, of Concanen Films, is going ahead with his second feature production with the working title of "Battle of the Future."

The theme of this new film will deal with children and their place in the post-war reconstruction of Britain. It will have a strong story, and, as in "The Gentle Sex" (made by Two Cities-Concanen), the backgrounds will be authentic. The cast, which will consist of professional artistes and actuals, will be announced at a later date.

Derrick de Marney is visiting various parts of the country in search of ideas and backgrounds for this story of post-war planning which is being written by Doris Langley Moore, the well-known novelist.

Night Club Sequence at Teddington

Shooting at Teddington for several days to come will be centred on an elaborate night-club scene which is the background of one of the pivotal sequences of "Youth Looks Ahead," current Warner production, which Brian Desmond Hurst is directing.

Anne Crawford, David Farrar, Mary Clare and Frederick Lester figure prominently in this scene. Anne has been sent to the club by her boy friend, David Farrar, of the C.I.D., to get a line on the proprietor's activities and succeeds in obtaining sufficient proof of his Black Market dealings to put him and his associates behind bars.

natural colour-tone for curtains and upholstery for the living-room that becomes gradually modernised as the story progresses.

Screenwriters' Ban on Proposed Scenario Institute

CRITICISM AND OPPOSITION ENDORSED BY THREE ASSOCIATIONS

THE Screenwriters' Association is strongly opposed to the "Scenario Institute" as proposed by F. Del Giudice, and advises all its members not to support it. In this attitude the Association is supported by the Incorporated Society of Authors, Playwrights and Composers and by the General Council of the A.C.T.

In a report issued during the week-end the committee of the Screenwriters' Association reveals that it has had several meetings to investigate Mr. Del Giudice's "Memorandum on Scenario Institute Ltd.," which has already been fully quoted in the KINE.

One of these meetings was attended by Mr. Del Giudice, who enlarged very fully on the scheme and answered many questions. His contention that the screenplay (in which he naturally coupled the screenwriter) was the fundamental and most important matter in film production is received with "the fullest sympathy and gratitude" by the Screenwriters' Association, which however proceeds to criticise at length the manifesto ("a very confused document") and the formation of the Scenario Institute, a commercial private company completely different from the non-corporate Scenario Institute which it wishes screenwriters to support.

Middleman Danger

After analysing the proposals at length, the association comes to the following conclusions:—

So far as the company is concerned, it is possible that individual members of the Screenwriters' Association might sometimes be offered better terms from Scenario Institute Limited than they might obtain from other production companies. To that extent, therefore, Scenario Institute Limited is welcomed as another competitor for writers' work.

It must be pointed out, however, that at least three of the four directors are already connected with several production companies, and that what may seem on the surface to be an alternative market may merely be a channel to the markets already existing.

The committee also feels that, at a time when the general tendency in most industries is to dispense with the middleman as much as possible, it is a retrograde step to introduce a middleman into the industry of screenwriting (if screenwriting can be called an industry) where none has hitherto existed. Films as a whole have already suffered more from the power exercised by middlemen (in the form of renters and exhibitors) than from any other single factor.

Objectionable Points

The committee of the association does not doubt that Mr. Del Giudice's motives are far more altruistic than those of the typical middleman. But, as he himself agreed, there is no certainty that he will always remain a director of the company. He, or for that matter, any of his fellow-directors, might be replaced at any time by others with quite different motives.

Furthermore, there is one clause in the draft manifesto to which particular exception is taken. It reads: "If the institute (meaning, in this case, the company) purchases the film rights of a work either by direct negotiation with the member (of the institute, presumably) or his agent, or by matching any genuine outside offers, the institute (meaning the company) then becomes the owner of those rights and is not bound to give the member any percentage of any profits whatsoever which may be obtained through reselling the work later on to any producing company, either British or foreign."

Impossible Situation

There are two objectionable points in this. The first is the clause, "or by matching any genuine outside offers." Screenwriters will appreciate how impossible their deals with producers would become, if on receiving a suitable offer, they could not accept before ascertaining if Scenario Institute Limited were prepared to pay the same. This difficulty might be overcome, of course, by resigning from the Institute at a moment's notice; but that might not always be possible without undesirable repercussions, even if it is ultimately possible at all.

The second objection to the clause is the general principle underlying it. Screenwriters, we know, do not as a rule enjoy the custom prevailing in connection with other forms of authorship. But there is no reason to believe that this will always be so. The committee of the Screenwriters' Association cannot therefore subscribe to the principle that screenwriters should not receive a percentage of any profits accruing from a resale of their work.

An Odd University

The basic suggestion of establishing something in the nature of a university is welcomed, but let it be established in the way in which universities are established and governed as universities are governed. Let Scenario Institute, Limited create a fund (of £100,000, say) to be administered by trustees in accordance with the terms of the Trustee Acts and let the governing body be appointed in accordance with the terms of a properly constituted trust deed; and let it function, as it could undoubtedly do (with the support of the various trade associations and trade unions and producers within the Industry), on further funds derived from subscriptions, gifts, legacies, and so on.

But what an odd university the suggested one would be, formed under the aegis of a vested interest, controlled by a vested interest, financed by a vested interest. Can anyone doubt that it would ever become much more than the vested interest's servant?

While the committee accepts the assurance that the Institute will not be used in the interests of Two Cities Films, Ltd., or of any other production company necessarily, it is quite certain that it will be mainly (if not solely) used in the interests of Scenario Institute Ltd.

Monopoly Dangers

In conclusion, the committee feels that there is no present monopolistic intention on the part of the company or behind the proposed Institute, such a monopoly might well prove the inevitable outcome. In other words, when the draft manifesto talks of the Institute becoming "a centre to which producers can look for the screenwriting talent in this country," it might well mean "the *only* centre."

The World Strategy of Food

FULL-LENGTH DOCUMENTARY

A FULL-LENGTH documentary film entitled "World of Plenty," has just been completed by the Ministry of Information from a script by Eric Knight, author of "This Above All," who was recently killed in an aeroplane crash in Dutch Guiana. In this film Lord Woolton, Lord Horder, Sir John Orr and other authorities on this subject are interviewed.

A copy of this film is now in America, and will probably be shown to delegates of the World Food Conference in Hot Springs, Virginia.

This is a film about food—the World Strategy of Food; how it is grown and how much of it is needed for the world's peoples.

It presents the story in three parts: Food—as it was before the war, glut markets and hungry people; As it is now during war with rationing and price-control and production and distribution controlled according to demand; and—As it can be in the peace after the war with world management of food according to world needs. It has also an epilogue using recorded parts of Vice-President Henry Wallace's famous speech about the "Century of the Common Man," which was specially recorded in the States and sent to this country for the film.

The story is told by means of a dialogue between two unseen speakers. The second speaker is Eric Knight, the Yorkshire-born Englishman, author of the best-seller "This Above All," who speaks as the "Plain Man in the Street." The script was written for the Ministry of Information by Eric Knight and Paul Rotha, who is producing the film.

During the course of the film, whenever the two arguers get at loggerheads they call evidence from Lord Woolton (Minister of Food), Sir John Orr (famous British nutrition expert), Claude R. Wickard (U.S. Secretary for Agriculture), Lord Horder (one of the King's physicians), Sir John Russell (Director of the famous Rothamsted Experimental Station), Wellington Koo (Chinese Ambassador), and L. V. Easterbrook (well-known agricultural journalist).

About a quarter of the film was shot in America; a quarter in this country, and the other half taken from films in libraries in this country and in the United States. Its message is "world planning of the production and distribution of world food for all peoples."

SHIPWRECK AT EALING

Dramatic Scenes

SIXTEEN men in an open lifeboat, drifting at the mercy of a perverse wind—that is the highlight of the current week's filming on "San Demetrio, London," Michael Balcon's epic film of the Merchant Navy at Ealing.

The lifeboat pitches crazily on rockers against dramatic back projection shots of an angry sea (taken by the camera unit off the South Coast of England). Water drips from the men's oars. Their expressions are hopeless, weary. Cold and exhausted after abandoning their ship, the "San Demetrio" which was shelled and set ablaze by an enemy raider, they have been drifting for two days and nights. Suddenly one of the men spots a ship on the horizon. Walter Fitzgerald, his hands bleeding from an injury received during the action, staggers to his feet and lights a distress flare. It burns redly in the half-light, while the others pull madly towards what they think is rescue. There is no response from the ship. Drawing nearer they see that smoke is pouring from her, that she, like themselves is derelict. Then someone makes out her name—she is their own ship, the "San Demetrio," blazing but still afloat after the ordeal.

In the true life episode on which the film is based, the men reboarded the "San Demetrio" and put out her flames, bringing her back to Britain with her cargo intact. The climax of "San Demetrio, London" reconstructs this gripping incident and the subsequent salvage action at the Admirably Court at which the men were awarded £14,700 prize money.

Vinten
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Roll of Honour

A Paramount newsreel cameraman, Edward George Lewis (32), of Torbay Road, Harrow, Middlesex, is missing after the U.S. bomber attack on Kiel last week. Mr. Lewis had grown up in the business and had been on the Paramount staff for about thirteen years. He volunteered for the flight.

One of Tussaud's staff performs Hitler's daily toilet in PINNACLE OF FAME (Paramount)

Big Cast for George Formby

The latest Columbia British vehicle for George Formby, "Bell Bottom George," which Ben Henry is producing, at Islington, presents the popular comedian and his ukelele in a naval setting—with a spy plot for George to solve, and varied opportunities for his inimitable humour and goofiness.

Marcel Varnel is directing an excellent supporting cast. The heroine of the picture is Anne Firth, a Wren who stands by George throughout all his misadventures. Others are Reginald Purdell, Peter Murray Hill, Felix Aylmer, Charles Farrell, Eliot Makeham, Manning Whiley, Denis Wyndham, Harry Fowler, Jack Vyvyan, Frank Atkinson and Noel Dainton. Two feminine rôles have still to be cast.

The first setting was a taxidermist's shop in a naval base called Porthampton, where a great deal of action takes place, for it is the headquarters of a spy ring headed by Eliot Makeham, whose seemingly gentle personality and absentmindedness disarms all suspicion. Stuffed animals of all species surround the set, and while giving an authentic atmosphere also provides George with many a laugh-raising opportunity.

One of the most important actors is a wire-haired terrier called Tom, who belongs to Noel Dainton. It is through Tom that George discovers the enemy agents and is led to their headquarters. What happens next must remain a secret until the film is screened.

MAKE-UP PROBLEMS IN HOSPITAL FILM

SHOOTING on "The [illegible] Burns," starring [illegible] John, with leading ma[illegible] Granger, which Maurice Elv[illegible] directing at Denham, was ce[illegible] last week on the women's children's wards.

At the beginning of the week scenes showing Pamela, playe[illegible] Margaret Vyner, brought to ward suffering from severe b[illegible] sustained in the explosion shot.

U. P. Hutchinson, in char[illegible] make-up, was presented wi[illegible] difficult problem to obtain effect of a patient suffering what is known medically as degree burns and severe s[illegible] This was effected by first tre[illegible] the subject with gentian medical substance derived fro[illegible] Alpine plant. The ground consisted of blended blue shadows, and lip and cheek ro[illegible] Before applying this the art skin was painted with an arti[illegible] skin which causes tautness o[illegible] natural skin. The groundwo[illegible] then applied so that when the dries and relaxes, the ma[illegible] crinkles giving the appearan[illegible] badly burned and blistered h[illegible] and arms. Here and there s[illegible] of red give the effect of where a vessel may have burned. Where only odd pa[illegible] of artificial skin were required make-up expert made them o[illegible] own finger and grafted it, were, to the artiste's arm or

Though her face is not b[illegible] in the story, Margaret Vyner had to submit to this treat[illegible] Hit by flying masonry and pl[illegible] a bruised effect was achieve[illegible] again using the groundwo[illegible] blues and reds. The whole most realistic and met with approval of hospital experts.

LIFE STORY OF MADAME TUSSAU

"Pinnacle of Fame

The name of Madame Tu[illegible] has become a household [illegible] known by every man, woma[illegible] child in the country, and the[illegible] almost every type of audience want to see this novel little film which Paramount showed on Wednesday.

The life story of Madame [illegible] set a[illegible] (the dramatic days of the French R[illegible] tion, and her struggle to build [illegible] now-famous waxworks, provides class screen fare, and is told wi[illegible] gaging simplicity and imagination[illegible]

Although millions of peo[illegible] have to these famous galleries, few ha[illegible] conception of the vast amount o[illegible] which goes into the making of th[illegible] figures, and, for the first time unique process has been recorded cine. camera. Through the [illegible] departments, we catch fascin[illegible] glimpses of the work in progress.

The more popular tableaux, [illegible] course, the Chamber of Horrors, been neatly woven into the story, was directed by Paul Barrad[illegible]

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ntinued from page 5

ECHNICAL EDUCATION FOR OPERATORS

Leeds C.E.A.

t the trade in Yorkshire to provide t of apparatus, and he personally ld do his best to help.

ace

number of speakers expressed the that this idea of getting apparatus the trainees was admirable. Mr. alfe said that point was before the ng, but they did not know what they would have available.

the engineering side, however, con- Mr. Metcalfe, should not be nar- down. Kinemas were going to be for a lot more purposes after the than ever before. Ultimately, he ght, the Government would have to ide these things for the training col- and possibly also for the schools other Government departments.

pporting Mr. Metcalfe's contention the engineering side should not be sed, Mr. Rush then read a list of ciations which attended the meet- and this embraced a number of neering and electrical associations. added, however, that Mr. Hopkins' was a good one.

Mr. METCALFE said that when the war he believed there would be a lot pparatus available, and it might be ble to obtain it.

cluding the discussion, Mr. WHIN- said training would be common to all boys from leaving school, because a in amount of knowledge was com- to every channel. Following that would then be split up into separate ps to obtain more specialised ning.

Newsreel Position

keen review of the "Newsreel Con- " then took place. A number of kers voiced their disapproval of the sed Agreement, and the chairman : "In the report it was also men- at the General Council meeting, which many members took exception, this Agreement had been approved the General Council. I flatly contra- that.

t the last General Council meeting were given the details of the main of the new Agreement; the sub- al clauses. But it is always sub- to the inclusion of the clause that es you to terminate a contract by month's notice. The Agreement as was not submitted to the General il, and it was not approved by ."

Without?

ism was directed against the ment by subsequent speakers, who ed that there was no provision the exhibitors. Mr. Hopkins said was stated in General Council you did not sign the contract ld get no newsreel.

had seen it in print many times you did not run a newsreel you as well close up your theatre. e had not run a newsreel for five except when the late King George ed. He believed that in a small where there were only one or two as a newsreel was necessary, but a city with 60 kinemas.

Mr. WHINCUP mentioned that at the al Purposes Committee meeting Mr. indicated that he thought that members found it absolutely ary to have a newsreel, and that the most valuable item in the ramme.

Mr. Whincup said he differed from iew, for, although agreeing that it an important item in any pro- me, it did not bring the people in e feature was not good.

Mr. Whincup added that it was im- nt to emphasise that this Agreement

Continued at foot of column 4

VARIETY POPULAR IN BELFAST

Scramble for V.D. Film Dates

At the Hippodrome, Belfast, G. L. Birch is to present further weeks of variety which have proved popular with the Belfast public.

At an interval during his kinema programme recently he staged the contest for the selection of the Ulster Munitions Queen. The judges were Lady Brooke, wife of the Ulster Premier, Captain Goodwilly, of the U.S. Force, and J. Alfred Collins, Northern Ireland Supervisor of E.N.S.A., while the Lord Mayor crowned the Queen.

Keen Competition

There is keen rivalry in Belfast between exhibitors who have booked the Grosvenor Hall for showing films dealing with social problems. One exhibitor who has secured the old-time film "Marriage Forbidden" announces it as "Special Presentation of the most opportune film of the year."

Underneath this advert. is that of another exhibitor advertising "Social Enemy No. 1" in the same hall a couple of weeks later. "Do not be confused by others." "Worth waiting for until June 14."

Exhibitors in Northern Ireland are being inundated with requests for midnight shows for "Wings for Victory" weeks and various charities.

For seven years manager of the Olympia Kinema, Cardiff, W. J. Key has now been appointed supervisor of the western areas circuit of A.B.C. He retains the general management of the Olympia, where he makes his headquarters.

K.P.E.A. Scheme of Operator Licences

EDUCATION AND STATUS DISCUSSED

THE formation of a technical department, the education and ultimate licensing of proficient members are among the aims of the K.P.E.A., which will fully justify the association's description as a craft union. These and other proposals were outlined by Tom O.Brien, general secretary of the N.A.T.K.E., the parent union, at a conference in London.

The primary purpose of the conference, which was attended by some 60 representatives of projectionists from all parts of the country, was the adoption of the draft constitution of the newly-formed association.

Stanley Perry, president and founder of the Guild of Projectionists, now embodied in the K.P.E.A., presided at the morning session, and L. A. Wilson, of Newcastle, was in the chair at the afternoon session. Important speeches were made during the proceedings by R. Finnigan, president, and Tom O'Brien, general secretary, of the N.A.T.K.E.

75 per cent. In

Mr. Finnigan stated that over 75 per cent. of projectionists are organised in the Union.

Mr. O'Brien explained the reason for the formation of a separate association and denied that the withdrawal of projectionists from N.A.T.K.E. membership would weaken the Union's contacts with the employers. He emphasised that, although K.P.E.A. was a self-governing body, it functioned solely within the framework of the parent association, and of the need arose the entire strength of the parent body would be directed to the support of any section.

N.A.T.K.E. Theatre Members

Considerable discussion arose concerning the eligibility for membership of engineers not connected with kinemas.

Another point raised was whether theatre electricians could become members.

It was pointed out that as a body theatre workers did not want to have anything to do with the kinema—the hours were too long.

Mr. O'Brien explained that the K.P.E.A. would be solely concerned with kinema and studio affairs. Problems, conditions and agreements with theatre electricians were quite distinct, but the N.A.T.K.E. would look after the interests of their theatrical members.

Licensing System

The status and education of projectionists were dealt with by Mr. O'Brien, who declared that when the war was over they were among the chief things with which the K.P.E.A. would have to deal.

He hoped that the day was not far distant when projectionists who had passed a proficiency test would receive a certificate and that chief projectionists at least would be officially licensed, and that the Government would recognise the licence.

It is essential, Mr. O'Brien added, that they should prepare the machinery for training and examination before the end of hostilities, so that they would be in a position to cater for post-war conditions.

Entrance Fee Critics

Various points in the constitution, and particularly admission fees, occupied members during the afternoon session.

The admission fee of 5s. was criticised as being the same as that of the Managers' Association. A suggestion was made that entrance fees should be graded according to the class in which the projectionist was graded when he joined. How, it was asked, could an operator in a country district who was only receiving 35s., as many were, afford to pay the 5s. entrance fee?

Contributions

Mr. O'Brien pointed out that there had been no objection to the weekly contribution of 1s. Administrative charges of the K.P.E.A. were going to be very heavy; the technical side of their work would alone absorb a large amount of money.

He declared that contributions of those below the £3 a week level were not in question, as they would still continue to pay 6d. If, after the war, the war bonus were withdrawn, the contributions of those receiving less than the total £3 would also be reduced to 6d

Continued from page 3

K.R.S. CO OPERATE WITH C.E.A. IN FILM DAMAGE CAMPAIGN

the first time they found exhibitors taking steps to act in a corporate manner to preserve film prints.

Chinese Dialogue

Another member said that the plan ought to have the hearty approval of all members. They had tended in the past to think that their task as renters was to put the film on well at the Trade show and wait for results. This was not so. The image on the screen and the sound from the loudspeaker was a matter of importance to the renter as well as to the exhibitor. In some theatres the dialogue might be in Chinese for all that the patron could understand of it—while the picture was a disgrace. They as renters were concerned in seeing that the patron saw the picture as it was intended to be seen when the effort was put out at the studios to produce only the best.

It was also urged that association with the Northern Ireland scheme was not enough. They ought to go to the C.E.A. parent body and see if the idea could be extended to this country, the K.R.S. contributing also to the expense.

Particulars of the scheme and the quota to be paid to the Northern Ireland scheme are to be ascertained from the begetters, and the matter will be further reported upon. Meanwhile, the Secretaries of the K.R.S. and the C.E.A. are to exchange opinions on the possibility of establishing a plan on the model put forward for adoption in this country.

The need to adopt some means to preserve film prints before their going into circulation arose on the report of a meeting with the Board of Trade on film preservation. Edge-waxing, preservation of the print by a hardening process and by impregnation were discussed, and the differences of treatment adopted by various laboratories came under review.

Difficulties in the way of treating newsreels in this manner because of limited time were expressed, and a plea by one member that these should not be brought into such a recommendation was met by a statement that the newsreel might easily be the worst offender. A "green" newsreel put through a projector might cause emulsion to build up in the gate, and this, becoming hardened, might ruin the feature film put through subsequently.

The suggestion was made that the letter received from the Board of Trade should be sent to the laboratories and the newsreel producers, and it was decided that Jos Freedman should represent the K.R.S. on the Board of Trade Committee dealing with the matter of preservation of prints.

On page 42 will be found another aspect of the film economy problem—the opinion of a renter that the greatest damage is done to film copies by hurried and careless packing by rewind boys. On this subject a letter received by the KINE this week from a 17 year old operator declares that he does not know much about his job, and that his chief, aged 19, doesn't know much about it, either!

Continued from column 1

as such was not submitted to the General Council. The first knowledge they had of it was when they received it, presumably by post, at the same time as everybody else. When he inquired whether any member present had signed the Agreement one member replied that he had done so.

Crossing Over

During the discussion several members spoke of the difficulties experienced in the cross-over system, especially complaining of the added complications created by the blackout and wintry weather conditions.

It was unanimously decided that a letter be sent to F. Gillard expressing the hope of his speedy recovery from illness.

A letter from Mr. G. Guest, Director of Leeds Education Committee, about Youth Week in the city from June 13-19 announced the abandonment of the original scheme for showing a trailer, and expressed a desire to obtain permission to show slides during the week commencing June 7 to advertise the Festival of Youth. It was recommended that exhibitors be asked to give all the co-operation they could.

E. M. RUSH, secretary, said he noticed in the general report of the Leeds Accident Prevention Council an appreciation to the many Leeds kinemas who had shown slides in support of the Council's campaign. He, too, wished to thank those exhibitors who had shown these slides when asked to help.

Cockroaches: a menace to food supplies

The enormous amount of damage to food stocks caused by insect pests, coupled with the loss of prestige and goodwill when infested goods are supplied, is to-day a matter of vital importance to all engaged with the storage and distribution of food. Cockroaches (or to give them their scientific name, *Blatta Orientalis*) are among the most troublesome of insect pests. They are omnivorous and spoil much more than they consume.

They infest all places where food is stored; they are to be found in restaurants, cinemas and large centrally heated buildings, in incredible numbers. The Pest-Control Service operated by Chelsea Insecticides, Ltd., has made a special study of the problem of the cockroach, and also effectively deals with infestations of steam-flies, beetles and crickets.

Illustrations show adult cockroach and öotheca (egg-pouch), highly magnified. The slightest suspicion of either on your premises is the signal to communicate with Chelsea Insecticides, Ltd., at once.

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MAYOR IS TWICE-A-WEEK PATRON

S. and E. Lancs Luncheon

"I AM something of a kinema fan. At its best I consider the film to be superb entertainment and instruction; at its worst I do not think you will quarrel with me if I say that it can be really lousy."

So said the Mayor of Rochdale, COUN. ERNEST THORNTON, when, on Friday, he was guest at a luncheon given at the Regal, Rochdale, by J. J. McCracken, chairman of the S. and E. Lancs Branch, to members of his committee.

Welcoming the exhibitors, the Mayor said they were engaged on a most important public service and merited the trust that was imposed on them.

Some He Would See Again

As a twice-a-week patron he hoped he would not disappoint exhibitors by saying that six out of ten feature films shown were "pretty poor stuff"; one did get a proportion of films which were really good entertainment, and occasionally a really superb film. The best film was undoubtedly the finest form of entertainment.

Many films which he had seen and enjoyed in the past he would like to see reissued, amongst them "David Copperfield," "The Good Earth," "North-West Passage" and "Mutiny on the Bounty."

Coun. Thornton continued: "I do not know if these suggestions will fall on fruitful soil. However, I am glad as a patron to give my views to kinema exhibitors." Tribute was paid to exhibitors in general for their public spiritedness and high sense of responsibility and to J. J. McCracken in particular.

This Great Industry

Mr. MCCRACKEN said it was important that civic authorities and exhibitors should get to know each other better. Exhibitors were not a cold-blooded, fat and somnolent race of men who hibernated at the expense of the public. They served the needs of the whole nation, civil and military.

There were now 5,000 kinemas in England, Scotland, Wales and Ireland; the capital involved was approximately £100,000,000; employment was given to 100,000 people who received in wages about £10,000,000 annually. The Industry paid in Entertainment Tax about £35,000,000 per annum and in a year there were about 1,250,000,000 admittances to kinemas.

He quoted those figures because it was not generally realised how vast the kinema Industry had become. The propaganda value of the screen was tremendous. When this war was brought to a victorious end the screen ought to become a potent influence to spread good will and understanding amongst the peoples of the world and thus make a valuable contribution towards a lasting peace.

The Child Criminal

Ald. C. H. BRYNING confessed to being both a kinema patron and kinema proprietor. He said the time was rapidly passing when magistrates accepted the statement of youths summoned and who pleaded that their offences were caused by what they had seen on the films. No reasonable person to-day would accept that as an excuse.

J. MATHER, speaking of local authorities, said "We try to help them, but they don't always try to help us to the best of their ability."

Continued at foot of column 4

John McHugh whose romantic caree has been revealed as the result o his appearance in Butcher's I'L WALK BESIDE YOU

TOWN'S MEETING KINEMA DEMAND

People in Amble and the s rounding district in Northum land are now signing a petition the immediate rebuilding of kinema in Amble which was troyed by fire in December, 194

The Amble U.D.C. is supporting petition and a public meeting has c upon the appropriate Government partment to treat the rebuilding of kinema with an urgency appropriat the need. The petition points out the district is now absolutely wit a kinema and without transport fa ties convenient to visit picture thea in other districts.

The chairman of the petition, C M. H. Taylor, states that it is tim let the authorities know that ther on the map a place called Amble a district inhabited by civilised pe with a right to the amenities of c sation.

It is also being pointed out that complete destruction of the kinema largely consequent upon the fact the black-out system hid the fire the building was ablaze throughou

The public petition is to be sen Capt. G. C. Grey, M.P., for presenta to the appropriate Minister.

Magistrates' Clerk's Testimony

J. FREER (Magistrates' Clerk, H dale) dealt with juvenile delinque "Nobody believes that films c juvenile delinquency," he said. have studied the subject carefully find that seeking the wherewithal t to the pictures (because they are attractive) is the cause of much juv waywardness. The kinema itself not contribute to the incidence juvenile offences."

After the war, he believed, the c tion of saturation point in the kin Industry would again be ra Theatres would have to be brought to date and there would be the ca available for building new kine Knowing the magistrates as he di visualised that licences might granted for new modern kinemas i buildings were not brought up to and made comfortable.

Members of the S. and E. B Branch committee on the invitati the Mayor afterwards inspected Town Hall.

ONE-SIDED" NEWSREEL CONTRACT

Sussex Members' Anxiety

DISCUSSION on the General Council's desire for an amendment to the newsreel supplementary contract took place at the Sussex Branch meeting at Brighton under the chairmanship of Alfred J. Sadler.

COUN. RANDOLPH E. RICHARDS, their branch delegate, explained the reasons that had actuated the decision to ask the newsreel committee to negotiate a supplementary contract that could be revised at the end of the current year. "A lot of the members thought that they were losing a good thing, and they were," said Coun. Richards, "when they lost the right to cancel their newsreel contract if circumstances should arise that made this necessary or desirable."

In the subsequent discussion it was pointed out that there might be an increased cost of newsreels and a considerable time, especially in the case of a Board of Trade matter. There was a strong consensus of opinion that the proposed contract was a one-sided one, and several members made it clear that they had not signed it.

MR. DAN BENJAMIN said that economies had to be made and the committee was given powers to act. It had acted, and he thought that the association's congratulations were due.

Glenister's Promotion

A letter regretting his inability to be present was read from E. V. GLENISTER, who was warmly congratulated upon his new appointment as Gaumont-British divisional superintendent, No. 1 area (London). (A presentation to Mr. Glenister is reported elsewhere.)

And R.E.'s

Congratulations were also extended to R. E. Richards upon his election as Eastbourne's civic representative to the Sussex Territorial Army Association. Coun. Richards holds the rank of Major as kinema liaison officer to the South-Eastern Command.

More C.T.B.F. Work

Sussex Branch members to the C.T.B.F. Committee for the South Coast are Dan Benjamin, Reginald Briggs and C. A. Seebold, and Mr. Benjamin now intimated that he would like this committee to have more to do. It was decided to make suggestions to this end to the C.T.B.F. secretary.

The F. W. Morrison Fund

The Branch having donated three guineas to the F. W. Morrison Testimonial, a letter of thanks for this generous support was now received from the Northern Branch.

The Question of a "Sub"

An inquiry had been received from the Brighton and Hove Chamber of Commerce—on whose council the Branch is represented by HARRY JACOBS—inquiring the Branch's views as to a proposal that there should be a subscription *per capita* of the membership represented instead of the present nominal amount for each organisation.

It was pointed out that, the Branch covering the whole of Sussex, the *per capita* proposal could not possibly apply; and on the proposition of Coun. RICHARDS, seconded by DAN BENJAMIN, it was resolved to reply that in the view of the Sussex Branch the present subscription is adequate.

Neighbours Invited

Arising out of the invitation of the Kent Branch for the Sussex members to attend one of their meetings, it was now reported that arrangements had been concluded for about a dozen of the Kent members to join Sussex at their meeting in Brighton on July 21

Price of S.O.

Official notification was received from the Town Clerk of Brighton that the Town Council, at its last meeting, had fixed at £1,000 the sum to be paid by the local kinemas to charity in respect of Sunday opening, the proportions to be agreed among the kinemas themselves and notified to the Town Clerk.

This is the same figure as last year and—in contrast to previous years when demand for the production of trading figures have been strongly opposed and ultimately defeated—was passed by the Council without debate.

George Murphy, Carole Landis and Alan Mowbray in HELLO! BEAUTIFUL (U.A.), which opens at the London Pavilion on May 28.

"The Good Earth" (1938). A memorable triumph for screen and box-office . . . till our final triumph —

KEEP GR-KALEE MILLIONS BLIND

Photograph courtesy of M.G.M

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The Observation Window

Hardening Film Prints

CARELESS PACKING DAMAGE

Building Special Torch Batteries

PRESERVATION of film prints by the adoption of a hardening process when the copies are first put out is one of the Board of Trade's precautions to meet the situation produced by stock shortage and the resultant cut. But I am not at all sanguine that this will go far to meet the situation.

I WAS speaking the other day to a renter who keeps a close eye upon his copies, overlooking the despatch department personally and keeping a register of every situation in which a particular copy is run. By this means he has compiled a black-list of certain houses where carelessness is rife.

THE greatest damage of all, he tells me, cannot be provided against by hardening processes, although he for a long period has had his films treated in this manner. The hardening process may, he says, even contribute to the deterioration of the print through an increase in brittleness. (He did admit, however, that there was one process which seemed not to do so.)

HE is convinced that bad packing and transport is the greatest offender. After the last screening, some junior member of the staff rushes the copy over the rewinder, thrusts it into the tin, bangs the lid down, irrespective of whether the edges are high or not, and clears off home. The ill-fitting lid has smashed the sprockets and probably gone far to ruin a length of film running into many feet.

THE evil is not confined to independent houses—indeed, some independent houses stand high in his estimation. Having a particular flagrant case of damage done at a certain house on a number of occasions, my renter friend drew the attention of the circuit to the fact and fortified his complaint with adequate data. The result was a "snorty" letter denying the facts.

APPREHENSIVE regarding a situation which might mean at any moment no qualified man available for projectionist duties in a kinema, Sheffield Branch of the C.E.A. has adopted in principle the engagement of one or two relief operators (over military age men or who have been discharged from the Army) to act as relief operators wherever their services might be required. It was thought that it would not be insuperably difficult to obtain one or two such men who might act during accident or holiday periods. It will be interesting to see how the experiment succeeds.

I HEARD the other day of a very interesting service offered by a battery-manufacturing firm to kinema proprietors. The company is marketing a torch battery specially made to meet the requirements of the kinema. Most batteries made for public purchase are manufactured to allow for a period of shelf life—the time which elapses between the stock of torch batteries coming in for sale and the ultimate sale of the last one.

THE company in question—B. and B. Batteries, Ltd.—manufacture one type of battery for shop sale and another of different chemical composition to provide quick recovery in kinema use. These, however, have no great shelf life. So the company manufactures these with this in view, and upon receipt of order despatches 50 batteries at a time, freshly made as bakers' rolls might be, or, as the company has it, a milk delivery service. A great saving is claimed on torch use by this means.

J. BENSON.

CONTROL OF ECONOMY B
CIRCUIT CONTROL

An American Example

A CONTROL system, instituted by Loew's Inc., of New York in order to promote better projection in theatres of th group and to effect economies has been described to membe of the Society of Motion Picture Engineers.

The control system outlined below has been developed during the past 16 years, and it is stated that it can be easily applied to all circuits large or small.

A Full Record

(1) A questionnaire is supplied which gives a complete history of the theatre from the date of opening; the type and serial numbers of all equipment contained in the projection room, together with the sizes of all wires, conduits and fuses, and a complete inventory of all supplies and spares.

(2) A complete record of all supplies as to type, quantity and date received.

(3) A repair record showing the exact date each piece of equipment was repaired, and the cost of same.

(4) *Projectionist's Film Report*: This form is used for keeping records of the condition of the film when received at the theatre. It serves also to indicate the condition of the projectors in case of damage to the film during its run in any particular theatre, and prevents carelessness and unnecessary damage of film.

Checking Up

(5) *Carbon Consumption Form*: A weekly report that shows also whether or not the illumination system is performing correctly. These reports are averaged over a certain number of weeks, and if the equipment is functioning correctly and the proper current is being used, the overall average will indicate correct consumption.

(6) *Monthly Projectionist's Report*: This report covers a complete inspection of all equipment and the projectionist's opinion as to its condition. These reports are carefully checked and any indication of defect is immediately corrected.

(7) *Bulletin Form*: At required intervals a bulletin is issued to all theatres in the circuit containing information relative to elimin troubles with various elemen the equipment or recomme additional adjustments that been found advantageous. form is used also to advise the jectionists in advance of any equipment that his theatr scheduled to receive, or changes in supplies, such as bons, etc., giving all details the handling of the new mat

Through this control syste gether with other records, quarters have on hand a com history of each and every u equipment, covering its com physical condition at all times control system is the foundat proper maintenance of proj standards in war time as w under normal conditions.

Loew's Inc. Policy

Prior to 1940 it was the pol Loew's Inc. to repair proj mechanisms once a year and once every two years. The gramme permitted projection secure the best possible scree sentation, and at the same kept film damage to a mini This policy was adhered t many years and the conclusio come to that after a reas period of use continued expen repairs was merely buying equipment on the instalment The cost of unnecessary dam film and the lack of wisdom i tinuing to report old equipme thoughts that should receiv attention of the motion-pictu dustry when the return is m normal conditions. Likewis advantages of a third projec

A Replacement Prog amm

Late in 1939 a survey of ment in Loew's theatres was and as a result a prog amm set up for the replacement o jector mechanisms and arc l

On some kinds of equip Loew's are no better off many other theatres. Yet the care must be continued in to avoid troubles caused by p shortages. Such a situation ticularly disturbing as great has always been taken in the quality of Loew's proje tion

POOL CARBONS

SHOWMANSHIP IN WAR TIME

A Feature Run Under the Auspices of the "Kine." Company of Showmen

Conducted by THE SHOWMAN

Effective use of publicity and utility, made by advance booking stand erected in the foyer of the Regal, Chesterfield, for GONE WITH THE WIND (M-G-M).

ighton's Concurrent Run

N outstanding Press campaign by G.F.D. Exploitation Department J. Sackier, of the Odeon Theatre, ighton, launched "The Gentle Sex," ich opened up his theatre. This was first situation to play this picture ide of London, where it was shown urrently with the Odeon, Leicester re.

e film was previewed by the Press in ighton, and personnel of the A.T.S. invited, together with the Mayor Mayoress and high officials of the F., Army and Navy.

Two film stars made personal appearances in connection with the film, Joyce Howard on Tuesday and Jean Gillie on Wednesday.

After a personal appearance at the Odeon Theatre Jean went to the Dome Dancing Hall, where a special dance was being held in connection with the film. The dances were solely for the A.T.S., and the directors of the Dome gave a proportion of their takings to the A.T.S. Benevolent Fund. Miss Gillie distributed prizes to the first, second and third prizewinners of a competition.

Top Hat

MANAGER G. LEAMAN and his staff of the Playhouse are pleased with the effect their efforts at display had upon the citizens of Windsor and the congratulations that flowed in to reward them, more especially because their results cost so little.

By arrangement with local tradespeople "Yankee Doodle" song hits were plugged through the town and at the theatre long before the film arrived, window displays were secured, duly dressed by assistant manageress Mrs. Cassidy and a huge Uncle Sam top-hat 8 ft. high contrived from oddments of cardboard and cloth made up by the staff was installed in the vestibule. More top-hats were prepared, and these when worn by the staff and backed up by the flagged draped foyer, created a gala effect that proved a great attraction and brought results in the way of increased attendance.

"Spring" Feeling

OUR Canterbury friend and publicity enthusiast, R. C. Overs, must certainly have felt Spring in the air when he conceived the idea of using his courtyard lamp standard as a maypole.

The Friars is so situated that a display of this nature was not only possible, but attractive, and the illustration discloses how effectively he made use of odds and ends of old used material, shaped these into stars, obliterated previous matter with gold and silver paint and completed the job with heads, etc., from the renters' quads.

Local schoolchildren entered into the spirit of the game by attending each day to dance the Maypole, and naturally focussed a great deal of attention. All good publicity and ample reward for R.C.O.'s effort.

Clever Idea, but Poor Photography

WHILE acting as holiday relief manager at Odeon, Isleworth, D. A. Walker got busy with crayon and sketched a humorous and effective poster combined to announce the introduction of increased seat prices.

To eliminate the sting of the extra tax, his sketch portrayed Hitler, Mussolini and Goebbels as street musicians endeavouring to play in time with John Citizen as a kinema organist, with the caption "They can't keep up with the tempo."

The idea was clever, the drawing quite good, but the amateur snapshot so poor and lacking in contrast that reproduction is impossible. This is unfortunate for Mr. Walker, but it must again be emphasised that only the best in photography is good enough for blockmaking.

Witch of an Usherette

A DEPARTURE from the usual cut-out was made by J. Alexander at the Odeon, Redhill, when he enlisted the services of an usherette to play the leading part.

The rôle of the witch was taken by Mrs. Tree, whose performance was surprisingly good. The props. were all constructed on the premises for the cost of a few coppers, the only items which cost anything at all being the banners, which were made of blackout material and then hand painted.

The front tabs were opened on to a completely black stage, and green floats were slowly brought up to disclose the witch crouching over the cauldron, from which smoke could be seen rising, the lamps comprising the wood fire also being brought up at the same time. To one side of the witch were several mysterious containers, and the witch, with suitable cackles, proceeded to produce from one of these containers a banner carrying the name Veronica Lake, which she rolled into a ball and placed in the cauldron.

She repeated the process with each of the banners in turn, to the accompaniment of suitable music, which finally reached a crescendo as she inserted the last banner, titled "Mystery," into the cauldron. At this point there was a roll of drums, a crash on the cymbals and the witch let off a photoflash lamp concealed in her robes. The blinding effect on the audience gave sufficient time for the last banner, which was securely fastened on one side of the stage, to be lifted, giving the illusion that it had appeared from the cauldron as a result of the witch's brew.

The whole effect, of course, depended on Mrs. Tree's efforts, and the rounds of applause which greeted her at each performance were sufficient testimony to her portrayal.

Serving Two Purposes

AN advance booking office arranged in the form of a display stand served two useful purposes to A. Bayliss for his six weeks' booking of "Gone With the Wind" at the Regal, Chesterfield. The illustration shows the prominence afforded as a unit for publicity which was further added to by an outside wall display of three banners made from discarded soiled black-out material, carefully joined up. The centre one, bearing the title and the names of the stars, was 45 ft. long. By the time they had served their purpose the boisterous weather conditions during that period so conditioned them that they looked as though they had actually "Gone With the Wind."

Guns from E.T.

THE Leatherhead "Wings for Victory" Week, which ran from May 1 to 8, afforded the St. George's Cinema a good opportunity to assist the drive for a target of £150,000.

Outsize in Uncle Sam's top-hat, together with smaller sizes on attractive wearers at the Playhouse, Windsor, when screening YANKEE DOODLE DANDY (Warner).

Miss Joyce Howard, one of the stars of THE GENTLE SEX, with (left) S. H. Parsons, London Theatre Controller of Odeon Theatres, Ltd., and Jack Sackier, Manager of the Odeon Theatre, Brighton, where Miss Howard made a personal appearance in connection with the film.

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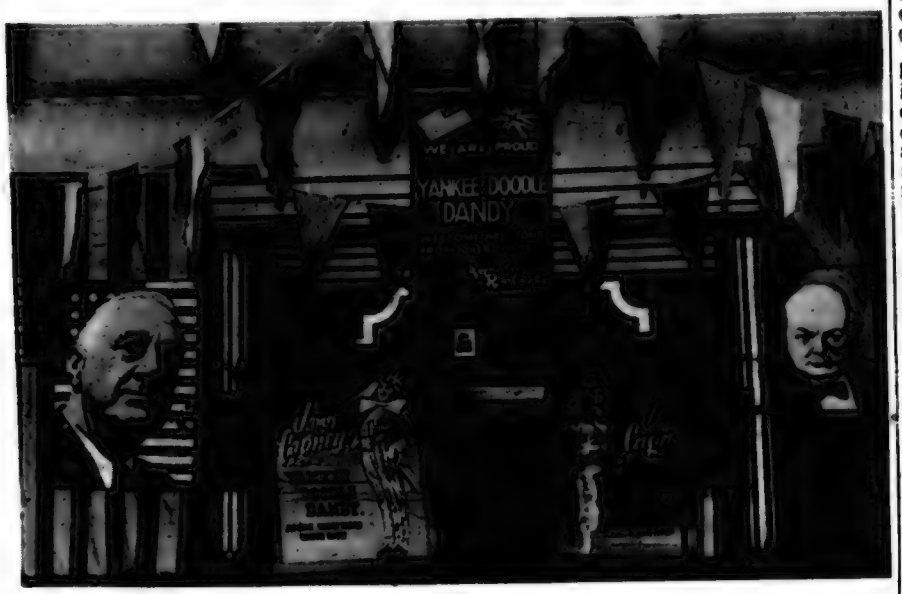

First display at the Regal, Kingston-on-Thames, by Reynolds Roberts, after his transfer. Able presentation for YANKEE DOODLE DANDY (Warner).

Since the St. George's opened its doors on August 4, 1941, it has, in spite of its small capacity, played to over a quarter of a million patrons in twenty months. As, by coincidence, the issue of the 250,000th ticket fell during "Wings for Victory" Week, the directors, Mr. and Mrs. John F. Ash, decided to present a £5 3 per cent. Defence Bond to the purchaser of that ticket. Special advertising stressed the "Wings" Week, the St. George's was decked with streamers of flags, and a special feature of the end of the week's programme was Anglo-American's B.B.C. Brains Trust film, which was advertised by a large banner in the centre of the town and reminded the public with the words, "BUT it does not need a Brains Trust to tell you that Savings Stamps are Paving Stones to Victory!"

When presenting the Defence Bond to the purchaser of the special ticket, Mr. Ash reminded his audience that, in addition to their savings, they were always helping the war effort by way of Entertainments Tax, and that their attendance at the St. George's Cinema had, in the short space of 20 months, provided enough tax to buy some hundreds of machine-guns, or more than a thousand incendiaries.

Serving the Service

IT is evident that Manager Harry Leaton, of the Pavilion, Alloa, has a soft spot for the sailor, for recently he has screened two films with a maritime story, and upon each occasion has made collections for the British Sailors' Society which together raised a total of £142 10s. For a small town like Alloa this is a creditable effort, and Mr. Leaton feels justly proud that this should have been recognised and appreciated by a letter of thanks from Lord Inverclyde as chairman of the Scottish Advisory Committee

The Flickering Fire.

WHEN showing "I Married a Witch" at the Odeon, Bristol, Manager E. D. Simpson, by a little manipulation, converted the large cut-out issued by the renters into a very effective illuminated foyer display.

On one side of the cut-out is a witch's broom leaning against a cauldron, and it was on this portion that Mr. Simpson concentrated. At the back of the cut-out he placed a cylinder of compressed air and a bottle of liquid chemical, connecting the two by means of a length of rubber tubing. Another metal tube ran from the cork of the bottle through to the back of the cauldron. The air coming in contact with the chemical caused a vapour to arise, and this passing through the metal tube emerged from the cauldron in a fine haze, having the appearance of rising smoke. The red glow of the fire beneath the cauldron was obtained by placing a torch behind a sheet of red gelatine.

The display, which was working the week prior to the play date and also during the week of the run, attracted a good deal of attention.

The Call-up

A FANFARE of bugles and a roll of drums announced the screening of "Desert Victory" at the Gaumont, Trowbridge, each evening of its run. Drummers and buglers of the British Legion Boys' Band paraded in front of the theatre each night for the purpose, and the film was heralded by the drums and bugles immediately before it was due on the screen.

Prior to the play date Manager G. Moreton-Williams had a fine display in the windows of Burton's, the tailors, and another board at Curry's radio and cycle shop composed of Press cuttings about the film from national newspapers.

Having "I.T.M.A." in the same programme, Mr. Moreton-Williams took advantage of a *Daily Mirror* cartoon of General Montgomery's victory at the Mareth Line, captioned "It's That Man Again," to give this film a boost as well.

Much from Little

FOR the production of the film "Me and My Gal," at the Cinema Royal, Blackburn, attractive displays were made which reflected credit on the management, especially in these days of short supply. Gordon Thorley, the manager, in collaboration with W. Greenwood, chief operator, and the staff, made an effective tableau on the upper landing from "odds and ends" which they were able to pick up, and, similarly, Messrs. Woolworth's had an effective window display to popularise the film.

Altogether it was an ingenious publicity move, which was reflected in the bookings.

Hero at Wealdstone

ON the first Sunday in May, A.R.P. personnel gathered in the Wealdstone Odeon for a "pep" talk by Admiral Sir Edward Evans ("Ev the 'Broke'"), London Regional Commissioner. He was welcomed chairman of the U.D.C. (Coun. Beaumont), who also thanked the management for the loan of the ing. In addition to the speeche film "With Scott to the Antarctic shown as a matter of interest Admiral having been, of course intrepid explorer's second-in-comma

Manager V. A. H. Crawley reports a special campaign to bro the news of the reopening of the ton at this hall by Odeon's t organist, Reginald Foxwell. The has been out of use since the pr manager. Alfred Richards, an a plished broadcasting organist, u for interludes.

Chief items in Mr. Crawley's di for the Paramount feature, "No for Love," were a brace of post his own designing. One read: time for love all next week—but no time to lose in saving for v £ Hitler Now!"; while the othe worded: "Your entertainment week 'No Time for Love' becaus there's all the time in the wor heartbeats; but . . . there's no tim the present to save to make the v drums beat." As indicated, these linked with a National Savings On the screen he had a teaser with the unusual message (shown arrowed hearts, kisses, etc.): "H above! No Time for Love? Cupid you to visit this theatre May 10 Yours sincerely, Claudette Colbert MacMurray."

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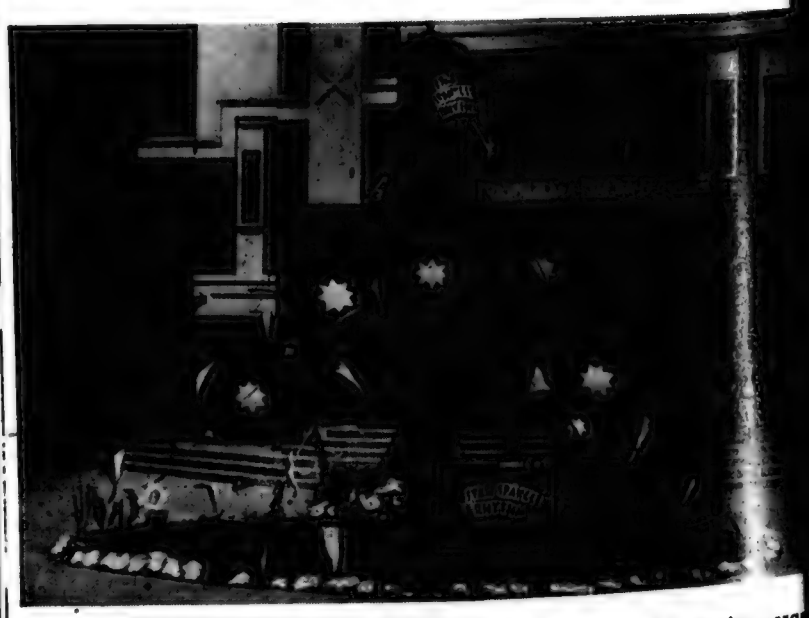

Forecourt of the Friars, Canterbury, with apposite May-day displa[y] arra[nged] by R. C. Overs, for publicising his screening of STAR SPANGLED [RHYT]HM (Paramount)

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Woman Wins "Yankee Doodle Dandy" Exploitation Contest for A.B.C. Managers in Greater London

UT of 70 complete campaigns and nearly 300 separate stunts ked in the "Yankee Doodle dy" exploitation contest among .C. managers in Greater Lon-, the best were devised by a man.

She is Miss D. M. Anderson, nageress of the Ritz, Neasden, o won prizes for the best cam-n and also for the best stunt. l list of winners were an-nced by Max Milder at a eral conference of A.B.C. execu-s and managers on Sunday.

paign Winners

ix prizes of £5 each for the t campaigns went to Miss D. M. derson (Ritz, Neasden); A. B. rchier (Palace, Kensal Rise); Cooper (Dominion, Southall); Evans (Ritz, Romford); A. E. er (Forum, Ealing); and R. berts (Regal, Kingston).

t Awards

Winners of the six £5's for the t stunts were Miss D. M. Ander-(Ritz, Neasden); A. H. Cowen z, Muswell Hill); F. C. Harper gal, Putney); W. Pember (Em-y, Harrow); F. Prior (late of Savoy, Croydon, now Regal, Marble Arch); and R. Sparrow (Regal, Streatham).

In addition, Mr. Milder awarded a box of cigars for the stunt that he liked most. This was won by F. C. Harper (Regal, Putney).

Judges were Mr. Milder and Roland Lea, chief of the A.B.C. Theatre Department.

An Example of Manager-Organist Co-operation

I HEAR that Woking is going all out for "Wings for Victory" Week, and the Ritz kinema is holding a midnight matinée on Wednesday, June 2. It will last from 11.30 p.m. until 1.30 a.m., and includes 14 artistes from the Palladium show "Best Bib and Tucker" and several local artistes of repute in addition. There is to be a novel admission scheme, as entrance will be entirely by Savings Certificate tokens only, which if the theatre is "capacity" should make about £3,000 in two hours. George Senior is putting in some overtime on the musical side to ensure its success, and manager D. Van Gessell has such a local reputation with his patrons, from the Mayor downwards, that quite a record may be achieved.

A. W. O.

Admiral Sir Edward Evans leaving the Odeon, Wealdstone, after a special Sunday performance, arranged for the C.D., H.G., W.V.S., and local youth organisations.

WITH THE ORGANISTS

A Musical Interlude at Swiss Cottage

ROSALIND CLYNES

THE Odeon, Swiss Cottage, has always been one of my favourite houses; it has in its Compton organ a brilliant example of this firm's craftsmanship, the colour scheme is restful and its management under Mark Freeman carries on the traditional reputation of this theatre..

Rosalind Clynes is the resident solo organist and has for the last six months made good with the cosmopolitan audience of this sophisticated suburban district by a personal policy that presumes that only as a musician can she gain and retain the confidence and pleasure of her patrons. She has no time for dance band imitation or wobblying tremulant stunts, but submits a programme of contrasted worth-while compositions chosen from music usually associated with light symphonic orchestras on the broadcasting lists, believing that the kinema unit organs can be shown to the greatest advantage in such presentations.

The programme to which I listened was introduced with a slide, "Rosalind at the Organ," and the items explained by using the mike at the console. The chief numbers were one of the Brahm's "Hungarian Dances," Gurley's "Woodland Romance," and Tschaikowsky's "Valse des Fleurs" from the "Casse Noisette" Suite. Each number was played in full and orchestral tone, colours faithfully studied in the registration used, items were memorised and technically perfect.

The organist sits at the console with a complete absence of affected showmanship and with apparent artistic ease, allowing one to concentrate on the music rather than the performer, which adds so much to the entertainment value to musically-minded listeners in the audience. Miss Clynes is long overdue for B.B.C. broadcast recognition, but is not alone in this matter.

A. W. O.

WASTE PAPER

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
		LONDON.			
Thur., May 27	10.30 a.m.	Own Private Th.	High Explosive	Paramount	Chester Morris
,, ,, 27	11.30 a.m.	Pathe Theatre	Pathe Pictorials 391/392/393	Pathe	
,, ,, 27	10.45 a.m.	Studio One	City Without Men	Columbia	Linda Darnell
Fri., ,, 28	11 a.m.	Celluloid Th.	A Dog's Life	New Realm	
,, ,, 28	10.45 a.m.	Studio One	Power of the Press	Columbia	Guy Kibbee
Tues., June 1	10.45 a.m.	Studio One	Reveille with Beverly	Columbia	Ann Miller
,, ,, 1	10.45 a.m.	G.B. Private Th.	Brains Trust Nos. 2 and 3	Anglo-American	B.B.C. Team
Wed., ,, 2	10.45 a.m.	Studio One	The Desperadoes	Columbia	Randolph Scott
,, ,, 2	11 a.m. & 2.30 p.m.	Own Theatre	The Youngest Profession	M-G-M	Virginia Weidler
		BIRMINGHAM.			
Fri., May 28	10.30 a.m.	Tatler	Henry Gets Glamour	Paramount	Jimmy Lydon
,, ,, 28	10.30 a.m.	Tatler	Pinnacle of Fame	Paramount	
,, ,, 28	10.30 a.m.	Scala	Theatre Royal	Anglo-American	Flanagan and Allen
,, ,, 28	10.30 a.m.	Futurist	Harvest Days	British Lion	Leon Weaver
Tues., June 1	10.30 a.m.	Futurist	The Glory of Sebastopol	G.F.D.	Russian Cast
,, ,, 1	10.30 a.m.	Tatler	High Explosive	Paramount	Chester Morris
Wed., ,, 2	10.30 a.m.	West End	Hello Beautiful	United Artists	Anne Shirley
		CARDIFF.			
Fri., May 28	10.45 a.m.	Olympia	The Human Comedy	M-G-M	Mickey Rooney
,, ,, 28	11 a.m.	Empire	Hello Beautiful	United Artists	Anne Shirley
,, ,, 28	11 a.m.	Park Hall	Henry Gets Glamour	Paramount	Jimmy Lydon
,, ,, 28	11 a.m.	Park Hall	Pinnacle of Fame	Paramount	
,, ,, 28	11 a.m.	Odeon	Traitor Within	British Lion	Donald Barry
,, ,, 28	10.45 a.m.	Park Hall	High Explosive	Paramount	Chester Morris
Tues., June 1	11 a.m.	Park Hall	Harvest Days	British Lion	Leon Weaver
Wed., ,, 2	10.45 a.m.				
		GLASGOW.			
Fri., May 28	11 a.m.	Cosmo	Stand In	International F.R.	Humphrey Bogart
,, ,, 28	10.30 a.m.	Playhouse	Henry Gets Glamour.	Paramount	Jimmy Lydon
,, ,, 28	10.30 a.m.	Playhouse	Pinnacle of Fame	Paramount	
,, ,, 28	10.30 a.m.	Regal	Harvest Days	British Lion	Leon Weaver
Tues., June 1	10.45 a.m.	Picture House	Hello Beautiful	United Artists	Anne Shirley
,, ,, 1	10.30 a.m.	La Scala	High Explosive	Paramount	Chester Morris
Wed., ,, 2	10.45 a.m.	Playhouse	Glory of Sebastopol and Keep 'Em Slugging.	G.F.D.	
		LEEDS.			
Fri., May 28	10.30 a.m.	Tatler	Henry Gets Glamour	Paramount	Jimmy Lydon
,, ,, 28	10.30 a.m.	Tatler	Pinnacle of Fame	Paramount	
,, ,, 28	10.30 a.m.	Odeon	Theatre Royal	Anglo-American	Flanagan and Allen
,, ,, 28	10.45 a.m.	Tower	Harvest Days	British Lion	Leon Weaver
Tues., June 1	10.45 a.m.	Scala	Hello Beautiful	United Artists	Anne Shirley
,, ,, 1	10.30 a.m.	Tower	High Explosive	Paramount	Chester Morris
Wed., ,, 2	10.45 a.m.	Tower	Glory of Sebastopol	G.F.D.	Russian Cast
		LIVERPOOL.			
Fri., May 28	10.45 a.m.	Scala	Henry Gets Glamour	Paramount	Jimmy Lydon
,, ,, 28	10.45 a.m.	Scala	Pinnacle of Fame	Paramount	
,, ,, 28	10.45 a.m.	Paramount	Johnny Doughboy	British Lion	Jane Withers
Tues., June 1	10.45 a.m.	Scala	High Explosive	Paramount	Chester Morris
,, ,, 1	10.30 a.m.	Forum	Traitor Within	British Lion	Donald Barry
Wed., ,, 2	10.45 a.m.	Scala	The Glory of Sebastopol	G.F.D.	Russian Cast
,, ,, 2	10.45 a.m.	Majestic	Harvest Days	British Lion	Leon Weaver
		MANCHESTER.			
Fri., May 28	10.45 a.m.	Gaumont	Hello Beautiful	United Artists	Anne Shirley
,, ,, 28	10.45 a.m.	Gaiety	The Glory of Sebastopol	G.F.D.	Russian Cast
,, ,, 28	10.45 a.m.	Theatre Royal	Henry Gets Glamour	Paramount	Jimmy Lydon
,, ,, 28	10.45 a.m.	Theatre Royal	Pinnacle of Fame	Paramount	
,, ,, 28	10.45 a.m.	Odeon	Harvest Days	British Lion	Leon Weaver
Tues., June 1	10.45 a.m.	Theatre Royal	High Explosive	Paramount	Chester Morris
Wed., ,, 2	10.45 a.m.	Theatre Royal	Young and Willing	United Artists	Wm. Holden
,, ,, 2	10.45 a.m.	Grosvenor	Educational Comedies and Killers of the Prairie.	Ben. C. Gibbs	
		NEWCASTLE.			
Fri., May 28	10.45 a.m.	Queen's	Hello Beautiful	United Artists	Anne Shirley
,, ,, 28	10.30 a.m.	Grainger	Henry Gets Glamour	Paramount	Jimmy Lydon
,, ,, 28	10.30 a.m.	Grainger	Pinnacle of Fame	Paramount	
,, ,, 28	10.45 a.m.	Stoll's	Traitor Within	British Lion	Donald Barry
Tues., June 1	10.45 a.m.	Stoll's	The Glory of Sebastopol	G.F.D.	Russian Cast
Wed., ,, 2	10.30 a.m.	News Theatre	High Explosive	Paramount	Chester Morris
,, ,, 2	10.45 a.m.	Odeon	Harvest Days	British Lion	Leon Weaver
		NOTTINGHAM.			
Fri., May 28	10.45 a.m.	Scala	The Glory of Sebastopol	G.F.D.	Russian Cast
		SHEFFIELD.			
Fri., May 28	10.30 a.m.	Cinema House	The Human Comedy	M-G-M	Mickey Rooney
Tues., June 1	10.45 a.m.	Cinema House	Traitor Within	British Lion	Donald Barry
,, ,, 1	10.30 a.m.	Union Street	Theatre Royal	Anglo-American	Flanagan and Allen
Wed., ,, 2	10.45 a.m.	Cinema House	The Glory of Sebastopol	G.F.D.	Russian Cast
,, ,, 2	10.30 a.m.	Regent	Hello Beautiful	United Artists	Anne Shirley
,, ,, 2	10.45 a.m.	Union Street	Harvest Days	British Lion	Leon Weaver

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